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*Prof. F. H. Hall  
With the remarks of the  
Author.*

**TREVELYAN PRIZE ESSAY.**



ANALYTIC ORTHOGRAPHY:  
AN  
INVESTIGATION OF THE SOUNDS OF THE VOICE,  
AND THEIR  
ALPHABETIC NOTATION;  
INCLUDING  
THE MECHANISM OF SPEECH,  
AND ITS BEARING UPON  
ETYMOLOGY.

BY  
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SOCIETY OF PENNSYLVANIA; OF THE MARYLAND HISTORICAL SOCIETY; AND OF THE  
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## ADDITIONAL CORRECTIONS.

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§ 18, l. 5, phenomenon. § 25, l. 5, spirītūs. § 121, for *or* read *ui*. § 125, l. 10, for *would* read *could*. § 137, l. 1, put ) after period. § 171, l. 5, read *luck*. § 253, l. 2, read *raIsin\**. § 360, l. 7, read *Castrén*. § 398, l. 5 of note, read (p. 21) and place the accent of "region." after *e*. § 538, the *a* in the table wants the aspirate mark. § 613, l. 5, first word, read 'bōn. § 618-19, l. 2, read *da*; line 12, for 'a read *v*. § 634, the initial of the word for *brow* is the same as that for *eye*. In the word for *shirt*, for *j* read *i*. § 661<sup>6</sup>, for *7* read *7*. § 667<sup>2</sup>, the *outer* branch of inverted *x* should have been removed. § 678<sup>2</sup>, for *r* read *r*. § 680<sup>10</sup>, invert the *v*. § 683<sup>3</sup>, the nasal mark belongs to the vowel. § 684<sup>3</sup>, third form, for *s* read *χ*. § 685<sup>3</sup>, for \* read †. § 687<sup>6</sup>, the first vowel has an acute accent. § 688, read *Coptic\*\**, and in the note \*\*Memphitic. § 688<sup>7</sup>, read ††, and in the note †† In our ms. § 689<sup>4</sup>, for † read ††, and †† in the last note. § 696, the five asterisks should be ||. § 697<sup>7</sup>, place " over *u*. § 699<sup>11</sup>, insert initial *ā*. § 702<sup>2</sup>, *vāhā*. The mark of <sup>6</sup> belongs to *v*, and also in 704<sup>3</sup> and 707<sup>6</sup>. § 704<sup>7</sup>, for *ūā* read *ūh*. Place " over *v*. § 705<sup>4</sup>, place a grave accent over the first vowel. § 709<sup>3</sup>, the second letter is *j*. § 713<sup>3</sup>, after *ī* insert *s*. § 714-16, the *k* is for *c*. § 659<sup>3</sup>, for *p* read *n*.

The final aspirate in § 702-3 is that described in § 563. It is not indicated in all cases, but is assigned to one of the forms (§ 720<sup>4</sup>) of Chinese. It is remarkable that the opposite Chinese phase (§ 564) should have been indicated as occurring in the word for *seven* in two French dialects (§ 669-70) taken independently.

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## PREFATORY.

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ALTHOUGH the Essay following owes its form to the prizes offered by Sir Walter C. Trevelyan, A.M., the material has been accumulating during a number of years, in connection with Ethnology, speech being an important characteristic of man. But in taking cognisance of speech as it occurs in nature, it is found very different from its representation in books, as we learn when German, French, and English are really compared. It was considered necessary to record such vocal phenomena as we had observed, and out of this a notation has arisen which those whose knowledge of languages is based on books may regard as too minute, whilst those who are familiar with languages we have heard but casually, will probably discover that our chief error has been a want of nice discriminating powers. But whilst it is the duty of the explorer to record the minutest phases in a given language, the natives themselves will determine how far these distinctions are to be expanded or curtailed when represented in an alphabet.

Our "Latin Pronunciation" grew out of the question of alphabetic notation, and in that we determined that if the Roman Alphabet is used as a basis, the letters must have their Latin power; and this is the view of others, as will appear in the course of our Essay. Unfortunately, there are many who admit the justice of this, as long as they suppose that Latin was pronounced as they pronounce it, who change their view when there are discrepancies, and are ready to pull down the structure of Latin etymology and prosody to their own barbarian level.

When the ancient testimony on the power of a letter is undisputed, an argument is used which satisfies most literary people, namely, that the modern corruptions may have existed in ancient times. But whilst we grant the justice of this supposition (§ 131,) we cannot allow ourselves to depart from the letter of the ancient grammarians to theorise on *unwritten* dialects for the purpose of vitiating the normal form. The Tuscan *hasa* for *casa* has nothing to do with the power of *cay* in the written dialect, and he who said *bufalo* for BUBALUS, was using *f* where another used *b*; he was not pronouncing *b* as *f*, but using an unwritten form, like a Roman saying *piano* for PLANUS, or an Englishman pronouncing the same PLANUS in the two modes *piano* and *plain*.

In January and February, 1854, there were four Alphabetic Conferences held in London at the house of Chev. Bunsen, in which fifteen scholars and scientists participated, but they arrived at no common conclusion. There was no difference of opinion in regard to the power of nearly all of the consonant letters of the Roman alphabet; yet we have not followed them in regard to *k*, *v*, *w*, *y*, *z*, in which they sacrifice and corrupt a fifth of the Latin alphabet.

*The new Laws of the Mechanism of Speech*, and the Physiology and Physiognomy of Words, as exhibited here, we believe to be the true basis of etymology, and they will be taken up and expanded hereafter into an educational series on the Philosophy of Etymology, Affixes of the English Language, &c. At present there is no better proof of the low condition of linguistic education amongst us, than the use of *Deacon*<sup>3</sup> (~~more correctly Dicaen~~) Trench's books in our schools and colleges, where they have been introduced by illiterate admirers. These books are equally popular in England, notwithstanding the more accurate views of scholars like Ellis, Garnett,\* Guest, Key, Latham,† Wedgwood, &c.

Although we have furnished to the phonetic periodicals several articles on etymology as a matter of speech rather than of spelling, we do not belong to the "reforming" class, and we are not aware that we have hitherto expressed an opinion of phonotypic English. Intent on a literary, rather than a philologic view of the subject, Trench and his imitators have overlooked what we consider the strongest argument against it—though not a valid one.

The authors animadverted upon have been those whose books were at hand, although many others contain similar views, and nothing farther has been intended than to represent each author in quotation, as he has chosen to represent himself. The supposed errors of those who have taken some pains to be accurate, have not been alluded to. Thus a careful author might, from a knowledge of several European languages, limit the number of possible consonants to twenty or thirty, and conclude that a surd cannot follow a sonant consonant in the same syllable, although contradicted (§ 682) by the Hungarian words for *one* and *four*.

The circumstances under which the following pages were printed, have caused defects in the typography which are quite independent of the notation. The several sets of type used did not combine well,—some were wanting which are sufficiently accessible in large offices, and the compositors, unaccustomed to technical matter, and unacquainted with foreign alphabets, had much difficulty in understanding the manuscript. Mechanical corrections were difficult to make, and often resulted in typographic inaccuracies, so that it was thought best to be satisfied with an approximate regularity, rather than risk the dropping out of an accental, or the turning of a letter which had been inverted intentionally.

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\* We regret that so great a philologist should have allowed his prejudices to make him unfair in his review of Webster and Richardson, in which he condemns the errors of the former, and palliates the greater errors of the latter. Webster was the first lexicographer of English who placed definition and etymology on a proper basis; Richardson was not competent, even to follow, in either. Webster (apart from his erroneous semitism) saw the value of oriental etymologies, and he thought Tooke an unsafe guide. Richardson despised oriental etymologies, and adopted Tooke's errors—but seemingly not to his discredit, for the Quarterly Reviewer, so free from "narrow-mindedness," and of such "vast erudition, masculine energy of diction, and scathing sarcasm," says that Richardson's defects "are not so much chargeable on himself, as on the guide whose dicta he implicitly follows."! We quote this, and the last sentence of § 320, in vindication of Webster,—preferring fairness to sarcasm.

† The first to call attention to the affinity between French *o* in *oie* (§ 213,) and English *w* in *now*.



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THE following corrections, &c., may be made: § 52, l. 5, transpose *sh* and *sk*. § 167, note *c*, read *constructed*. § 201, l. 4, for *cay* read *gay*. Heading of § 312 read (§ 237). The arrangement in § 577 was published by us in the Linnaean Record of Pennsylvania College, for June, 1846. § 649, l. 4, read *probably*. § 669', for *t'* read *t'*. § 681', omit *i*, leaving its mark stand. § 721, put *Malay* in parentheses. The heading (v) of § 405 has been turned into (q) in some copies. The Hottentot cluck on a *t* basis (§ 447) is the only one we have heard in nature. Page 402, line 2, omit *or*. § 19, l. 5, for *e, i*, read *ε, i*. § 724', the third letter is *ε*.

§ 568. According to Smith, in Robinson's Palestine, vol. 3, p. 90-1, Boston, U. S., 1841, "The Hamzeh is in no sense a breathing. . . . When it occurs in the middle, or at the end of a word, the voice must be entirely stopped before it can be pronounced." This valuable Appendix has been omitted from a later edition.

§ 639, note. According to Dr. L. Loewe, (Dict. of the Circassian Language,) "the pronounciation is so difficult, that even the most distinguished linguists find it hard to imitate the sound of a syllable as uttered by the mouth of the Addee-ghy people." Klapproth says it is one of the most difficult in the world to pronounce, no alphabet being competent to represent it accurately; and that it has a clacking of the tongue, and several throat consonants, which a European cannot reproduce.

# ANALYTIC ORTHOGRAPHY;

An Investigation of the Sounds of the Voice, and their Alphabetic Notation,

BY S. S. HALDEMAN.

(From the Transactions of the American Philosophical Society, Vol. XI.)

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## CHAPTER I.

COMPARATIVE Grammar cannot acquire a scientific shape until it discards the pedantic fetters of orthography, and writes all languages according to one system; for things of a kind admit of a just comparison only when compared by the same standard. In this respect, philology is in its infancy, and we place difficulties where none are to be found in nature.—*Rapp*, Grundriss der Grammatik des Indisch-europäischen Sprachstammes, 1855, p. viii.

§ 1. *The present tendency of science* is to adopt standards of universal application, and it is usual for learned societies and associations, to have a permanent committee of research, consultation, and correspondence, with a view to bring about a uniformity of weights, measures, and coinage.

2. *The advance of linguistic science* demands a uniform nomenclature and notation for the phases of speech, so that the same syllable may be written in the same manner, wherever there is occasion to use it, just as every known plant and insect is recognised by a uniform Latin name among all who are familiar with botany and entomology.

3. *Although the want of a uniform mode* of representing languages is felt as an urgent necessity, they have not been provided with a letter for each sound; whilst chemistry, (which is not studied by one in a thousand,) has a perfect notation, an alphabet of dotted or marked letters, to represent some sixty elements; and, as it were, spell all their ascertained combinations.

4. *Berzelius did not base his symbols* on his native Swedish, but upon Latin,\* without even looking at the inconsistent and cumbersome notation which his predecessors of the last century had used, and which may be seen in their books, or in the Encyclopædia Britannica, as late as the year 1798.

\* "Berzelius has properly selected them from Latin names, as being known to all civilized nations."—*Turner's Chemistry*.



5. *Alphabets of hundreds of characters* have been cut for Arabic, Sanscrit, and Greek; \* the Greek vowel *iota* requires the fifteen types *ι, ί, ì, î, ĭ, ĭ̃, ĭ̇, ĭ̈, ĭ̉, ĭ̊, ĭ̋, ĭ̌, ĭ̍, ĭ̎*, the general alphabet proposed by S'ũñic', (*Schunjitsch* in German letters,) requires seventy-two vowel modifications; astronomers and mathematicians have a sufficient typography, and the complicated notation of modern music can be set up in detached types.

6. *The chemie alphabet* came from the hand of a philosopher; English writing has been controlled by the literary and superficial, as distinguished from the scientific public; the alchemists rather than the chemists—astrologers rather than astronomers—linguists like Trench, rather than philologists like Rapp, who “settle” questions in spelling, pronunciation, and grammar, according to English analogies, without knowing what these analogies are. †

6 a. *Goold Brown* writes a ponderous “Grammar of English Grammars,” after consulting about four hundred authorities, but instead of producing a cyclopædia on the subject, the work is worthless for deciding questions which depend upon general principles. With him, (and probably nine-tenths of his four hundred grammarians,) *awe* is a triphthong, beginning with *a*; and with Trench, (in lectures, and therefore clear of spelling,) “*ant* and *emmet* were originally different spellings of the same word,” (as “*gaol*” and “*jail*,” or “*plough*” and “*plow*” are at present,) but he does not tell us whether the “same word” that “*ant*” spelt, was *emmet*, or the reverse, “*emmet*” spelling *ant*.‡

6 b. *A college student asserts*, in a published communication, that one of his professors

\* “Where ligatures and abbreviations abound . . . 750 boxes are required for the different sorts of a font of Greek . . . It must, however, be observed, that almost 300 of these sorts are the same, and have no other difference than that of being kerned on their hind side; for we remember to have seen Greek with capitals kerned on both sides.”—*Printers' Grammar*, 1797, p. 242.

† *This Essay owes its form and matter* to the following circumstances. In the year 1857, Sir Wm. C. Trevelyan, A. M. (Oxford,) of Wallington, Newcastle-on-Tyne, offered two prizes for essays on a Reform in the Spelling of the English Language, to contain, among other features, an Analysis of the System of Articulate Sounds—an Exposition of those occurring in English—and an Alphabetic Notation, in which “as few new types as possible should be admitted.” The last requisition has, in a few cases, resulted in a double notation, one of which represents the author's preference in a new form of type, the other being a form in use, but not approved. The investigation was made from a natural history point of view, and the results are here presented. A Report is yet to be made to the American Association for the Advancement of Science on the Subject of an Alphabetic Notation for exotic Languages. Suggestions and criticisms are solicited towards this end, to be addressed to the author at Columbia, Pennsylvania.

‡ Similarly Webster, the chief of English lexicographers—“nations differ in the *orthography* of some initial sounds. . . . Thus the Spanish has *llamar* for the Latin *clamo*.” This is a difference of “orthography” in the same sense that English “*knce*” differs from the Saxon “*knee*.” People who held such views must consider *tear tear*, *sow sow*, *bow bow*, *wind wind*, *wound wound*, as identic, because they do not “differ in the orthography;” whilst *convey inveigh*, *receipt deceit*, *noun renown*, *sprite sprightly*, *expatiate spacious*, *presistance -ency*, *consistent resistant*, must be considered as wanting identity.

says pronun-si-ation, another pronun-shi-ation, and there is probably no orthoepist who has determined the theoretic form by investigating the laws of *speech* which govern such words. Richardson, Eng. Dict. Prelim. Essay, § II. p. 17, tries to split a simple element (*ng* in *sing*,) in citing Gothic "ga-g-gan" Anglosaxon "ga-n-gan" *to go*; Regnier\* does the same for the German past participle "ge-sun-gen," and J. E. Worcester also, in the word "haidin'gerite" for hai'ding-erite.

7. In *Professor Fowler's English Language*, (chiefly Latham's Book,) and under the head, "Combinations not in the Language," he states, that English has "but few rough-breathing or *true aspirates* in comparison with the *Greek*, and those mostly confined to compound words like *off-hand*, *with-hold*, *knife-handle*." Such combinations as *th-h* and *f-h* are not Greek, nor do *th-h* constitute an aspirate. This statement is probably due to a misunderstanding of a false view of Greek  $\varphi$ , (and why not of  $\theta$ ,  $\chi$  also?) confidently given in Donaldson's *New Cratylus*. The uneducated sometimes assert, that there are but few vowels in Arabic and Hebrew; and Professor Fowler seems to think it remarkable, that there are syllables "in Choctaw like *yvmmak*, in the Welsh like *yspryd*. . . . Combinations like these are altogether undesirable." This is a very roundabout, but strictly literary way of saying that he considers the English syllables *hum* and *us* objectionable, since but few of his readers could know the pronunciation of the words quoted. His view of quantity, (which is subject to the same phases in all languages,) is strangely perverted. "If the quantity of the Syllable be measured, in the Classic mode, not by the length of the Vowel, but by the length of the Syllable taken altogether, *see* in *seeing*, being followed by another vowel, is short." Compare Latin *hērōēs* and English *hērōes*, or *illēus* and *illēus*.

7 a. In the *Latin Grammar* of Prof. C. D. Cleveland, A. M., it is stated that "A letter is a *mark* of a sound," that these *marks* of sound or "Letters, are divided into *vowels* and *consonants*," and that the *mark* he calls "A vowel, is properly called a simple *sound*." According to this, Comanche has neither vowels nor consonants, French has not a peculiar *u*, *y* is a long "vowel," and *o* is a round one.

7 b. In one of the widely spread school books of R. Sullivan, LL. D., T. C. D., it is stated that "A letter is a character or *mark* used in writing words. . . . Letters are divided into vowels and consonants. . . . A *triphthong* is the union of three *vowels* into one *sound*, as *ieu* in *adieu*." "In every syllable there must be at least one vowel." It can have but one, and may have none. "Ness denotes the prominent or distinguishing qualities. . . . Ness properly means a promontory." "For the sake of euphony, *ix*, in com-

\* *Traité de la Formation des Mots dans la Langue Grecque*, Paris, 1855, p. 138.



position, usually assumes the form of the initial letter of the word to which it is prefixed; as in *ignoble*, *ignorance*," &c.

8. *Whilst such literary ideas* have tended to corrupt the judgment of every native investigator of a badly written language, the student in geometry and astronomy is not trammelled with the magic and astrologic value of triangles and squares; the chemist sweeps away the rubbish of alchemy; musicians construct a system adapted to their wants without regard to the features that would render a previous imperfect system unintelligible without special study; mechanics and manufacturers have their standards and gauges; even the cooks of the civilised world have a uniform nomenclature; and in his way Mr. Soyer has a more philosophic mind than Deacon Trench, the modern painter is a better observer than the poet, George Cruikshank a better delineator than Charles Dickens.

9. "*A people will no more quit their alphabet than they will quit their language.*"—*Trench*. Yet *Anglosaxon*, (which will be called *Anglish*, for a reason given in § 255,) and **black letter** disappeared; old letters were dropped, (as those for the sonant and surd *th*, *p*, and the Danish vowel *y*,) improper new ones were introduced, as *Belgian* (a term used in preference to *Dutch*,) *k*, *w*, *v*, *y*, *z*, Latin *q*, *x*, (not used in normal *Anglish*,) a peculiar unauthorized *j*, probably Norman; and *every one* of these letters, *th*, *th*, *k*, *w*, *v*, *y*, *z*, *q*, *x*, *j*, was ignorantly foisted upon English, by people who had so little idea of spelling, that the same word was often spelt in several ways upon the same page.\* Of these ten novelties, one half, (*k*, *q*, *x*, *th*, *th*.) were unnecessary, and the remainder, (*j*, *v*, *w*, *y*, *z*.) came in with false powers. Forms of letters have varied, long *s* has disappeared, and *ct* has replaced a form *et* with an arched line of union. Spelling has varied materially and often for the worse, and the modern page differs in the use of capitals and italics.

10. *Duponceau objects* (Tr. Am. Phil. 1818, p. 237) to "the masquerade dress under which men of more fancy than reflection would disguise the immortal thoughts of Milton and Shakespeare, so that the eye would no longer at once recognise them," &c. But this disguise has been already cast over them. Milton was born in 1608, and his *Paradise Lost* presents a very different appearance from the first edition of 1667. The following specimen of Shakespeare (in modern typography) shows, that (like Duponceau's "vision") his† spellings of 1623 have "melted into Ayre:"

\* The following examples are from Holland's *Plinie*, 1635, some of them from contiguous lines—*we wee*, *she shee*, *he hee*, *pul pull*, *wil will*, *ten tenne*, *sun sunne*, *moon moone*, *stars starres*, *els else*, *bin beene*, *physitian physition*, *whelps whelpes*, *shels shells*, *clee clawe*, *oisters oysters*, *meremaids mearmaids*. Parkinson (1640,) has *poppy* and *poppye* in the same line, and Jonstonus (1657,) uses *eels* and *eeles*. Chaucer has *egre eger*, *malgre maugre*, *lest list*, *luste*, *lewed lewde*, *kneen knene*, *hackenaie hakeney*.

† "These are not *his* spellings; he edited no play, and the *Tempest* was not even published in his life time. They are printer's spellings, probably more regular than his." MS. note of A. J. Ellis.

. . . . . into thin Ayre;  
 And, like the baselesso fabricke of this vision,  
 The Clowd-capt Towres, tho gorgeous Pallaces,  
 The solemne Temples, the great Globe it selfe,  
 Yea, all which it inherit, shall dissolue,  
 And like this insubstantiall Pageant faded,  
 Leaue not a racke behinde.—*Tempest*, Act 4, Sc. 1, 1623.

11. "*Here then are England and Wales*, with their sixteen millions of people, with nearly *eight millions* unable to write their name, and not less than five millions unable to read their mother tongue."\* In the United States, even in the states which supply the education at the expense of the treasury, the number of illiterate people is very large. The time for attending school is limited among the poor, and schools are rare where the population is sparse, so that minds of a high order may remain undeveloped. Energy indeed may overcome great difficulties, but this may form no part of a mind of high generalising and inventive powers.

12. *The millions of freemen* kept in mental and moral darkness, instead of loving an orthography, know not what it is, whilst the great mass of readers despise it;—some thinking it a trick of the schoolmasters to extend the period of tuition—whilst others regard it as a means of separating society into a lettered and an unlettered class.†

13. *A child aged thirteen, who can read*, has within a few days spelt as follows:—b-a-o-t boat, (not knowing the position of the "silent" letter,) l-oo-k, l-o-k, lock, (putting "double" before o is not suggestive of a different sound,) m-u-r-o-u-r mirror, ("you" and "eye" are equally unsuggestive of the first vowel of this word,) c-h-i-r chair, (saying c-h-ai-r instead of c-h-a-ai-r.)

14. *Among the most mournful* of theatrical scenes, such as are most likely to call up feelings akin to those of the poet who sung—

Srdce moy szarce ach hui deos sadnissa!  
 Kard man hiort ag cuigo diz sathinassus?

are those in which an illiterate character slowly spells out a letter, commencing "D-ee-r C-u-r," and is greeted with a shout of laughter from people who would spell *cur* (which has a cay sound) with a consonant called *see*, and a vowel called *you*, and then pronounce this s-you-r as *cur*.

\* British Q. R. Nov. 1846, Art. VIII., p. 472, quoted in Ellis's *Plea*, 2d ed. p. 56.

† "It is better for criticism to be modest . . . till the pardonable variety of pronuneciation, and the true spelling by the vulgar have satirized into reformation that pen-craft which keeps up the troubles of orthography for no other purpose, as one can divine, than to boast of a *very questionable merit as a criterion of education*."—*Dr. James Rush*, *Philosophy of the Human Voice*, Philadelphia, 1833, p. 383.



15. *Three millions of people* can support a literature in all its branches, from primers and almanacs to encyclopædias and universal histories. This may be given in round numbers, as the amount of population supporting Danish, Swedish, and modern Greek; and about a million Albanians are divided upon three alphabets, the Italian, Greek, and a native one of 52 characters, more different from the Greek and Italian than these are different from each other. A journal is considered to be well supported when 2,000 copies can be disposed of, and in the Book Trade, works devoted to special branches of knowledge are often printed in editions of 250 copies, not as rarities for bibliomaniacs, but to supply the probable demand.

16. *When more rational modes* of orthography arise, there will therefore be much danger, not from the dearth of books, but from the multiplicity of alphabets which will be proposed—and it is possible that there may be half a dozen in the British Islands, and twice as many on the Vesperian side of the Atlantic.

17. *There is a politic reason* for a reformed orthograph<sup>y</sup>. The age demands it, and the population is moving steadily towards it, unconvinced by platitudes on the Study of Words by those who have not exhibited that acquaintance with the science which the discussion of its principles demands. The reform should be undertaken with all the aids that science and scholarship can command. Let the fields of philology, physiology, epigraphy, and living speech be explored, and let an alphabet be erected, so free from those national perversions which national vanity might wish to be legitimate, that no one will have the power to say—"They are only exhibiting the dress of their vernacular,"—"This letter has a purely English power,"—"That is a French corruption."

18. *Let the alphabet be capable of enlargement*, to render it adaptable to all languages, whether English, Italian, or Tahitian, and equally suitable for the dialect of the peasant and the tables of the comparative philologist; and let it not run counter to the great etymologic and metric principle which requires that all records, statements, and comparisons, shall be made in symbols, each of which shall represent the same phenomena.<sup>er</sup>

19. *The great success of phonography* shows that not a single concession which is false in principle, need be made to conciliate English sympathies, (§12,) or to preserve so-called English analogies; and it would be unkind and ungenerous to all nations having the allied pairs of vowels in *they them*, *marine mariner*, *he his*, were the attempt made to assign characters to them as diverse as a, e, for the former, and  $\overset{e}{e}$ , i, for the latter. The unlettered five millions *feel the affinity* between the vowels of *break* and *wreck*, who would see no more fitness in the dissimilar forms a, e, than the chemist finds in the cumbersome notation of the alchemists.



20. *It is admitted by Mr. Ellis*, (Plea, 2d ed., 1848, p. 130,) that his English alphabet of 1848 would injure the visible etymological connection between Italian and Latin; “but *we* should as much *injure the visible etymological relation between English and Latin* by any other mode of spelling.” But as Italian *is* nearer to Latin than English *is*, a proper orthography would show it. English has no right to *seem* to have a certain resemblance to Latin which it has not—to pretend, by spelling *secure* with an *e*-character, that it is nearer to the Latin *sēcūrūs* than is the Italian *sicuro*. § 256—8.

21. *The English consonant th*, and the vowels in *at*, *up*, not being Latin sounds, should not be represented by Latin letters, but by new or modified forms, so that the eye could detect strange or unlatin elements in an unlatin language, as readily as the eye detects Polish by its crossed *l*, and distinguishes Portuguese from Spanish by a nasal sign, which also separates Polish from Bohemian, as it should separate French from Italian, to exhibit its affinity with Portuguese.

22. *German should not exhibit* a seeming resemblance to English in *th* for *t* in *theil*, (a part,) a cognate of *deal*, because English *th* is not wanted in German; nor should French have *th* (for Greek theta) in *thème*, where the English are entitled to it. The Welsh, having the *f* sound, should not write *ff* for *f* of the twelfth century, and having English *v* (for which ‘w’ was used in the twelfth century, and ‘u’ in the thirteenth) they should not write it with the *f* character—although this is a trifling error compared to that of using the Latin *V* (*way*, § 106) character for the English *vee* sound. In short, Welsh, German, Latin, English &c. writing should resemble when the words are alike—when different, it should dissemble.

23. *If we can pronounce French and Polish*, we can appreciate the relations between the following pairs, in which the Poles have sought to secure an identity in the *word* rather than in the *sign*:—*bécasse*, *bekas*, (snipe;) *paragraphe*, *paragraf*; *paralytique*, *paralityk*; *page*, *paz'*; *bagage*, *bagaz'*; *parasol*, *parasol*; *parapluie*, *parapluj*, (umbrella;) *Triest*, *Trst*; German *meister*, Polish *majster*; English *Mr.*, Bohemian *mistr*.

24. *A physiological basis* has been advocated, and the alacrity with which the Standard Alphabet of Professor Lepsius, (London, 1855,) has been adopted by various missionary societies, seems to be an evidence in favour of such a basis. Unfortunately, the acknowledged merits of the learned author have caused this work to be adopted without due examination. This “admirable treatise,” (p. III. of the preliminary recommendations,) wherein the author “clearly explains the scientific principles,” (V.) the result of his “close and profound attention,” (VII.) and “Fleiss,” (VIII.) or industry; “principles which Professor Lepsius has so ably sketched,” (VII.) and which are to diminish “the

difficulties encountered in the *formation of a language* previously unwritten," (VI.)—this treatise, as a System, is unphilosophic, inconsistent, vacillating, and superficial.\*

25. *Dr. Lepsius concedes* that an alphabetic system should admit of "reduction and enlargement without alteration in its essential principles." Yet a uniform mode of enlargement is not proposed, and whilst *l* is allowed to represent an aspirate *l*, *n* is not allowed to represent an aspirate *n*, because *l* is "fricative" and *n* "explosive," by a false theory; nor is there a substitute suggested for the forbidden *spīrītūs āspēr* mark. The diacritic marks used are not restricted to particular phases of speech; but, on the contrary, one mark is assigned several heterogeneous values.

26. *Professor Lepsius has not quoted* Mr. Ellis, who is much his superior in this intricate subject, nor Dr. Latham, who would have informed him that a diphthong is not composed of two vowels. Nor has he given the Latin alphabet a critical revision, if we may judge from his notion (p. 41) that the Latin *diphthong* *æ* is the German *vowel* *ö*, and that *CÆLUM* ends with German *m*, and that this Latin word is, in German letters, *kö lum*, rather than (in Polish notation) *kòjlu*, or (French) *cōylou*™.

27. *English spelling has a redeeming feature* to which the late period of its reform gives incalculable value. *Its corruption is so great*, that any consistent alphabet would have so many discrepancies from the present one, that the few concessions which the new could make, would be of very little aid to any one already able to read the corrupt one, whilst the drudgery of learning the irregularities of this, would be lessened but little by the form of a phonotypic one previously learned. Hence, as far as English is concerned, the new alphabet might be Greek, Russian, or phonography, because the labour of learning to read a consistent new alphabet is not great.†

28. *The Cherokees, who have a cumbersome and imperfect syllabary* of 85 characters, which must be laboriously written in their printed forms, when advised to adopt the Roman alphabet, express their distrust of ours, stating that the best argument in favor of their own is the fact, that when their children have learnt the characters, they are able to read.

29. *English spelling is so irregular* that any reformed orthography in Roman typography

\* See my Report on the Present State of our Knowledge of Linguistic Ethnology, made to the American Association for the Advancement of Science, (Tenth Meeting,) August, 1856.

† The use of a corrupt alphabet induces bad habits in a phonetic one like Greek. A girl of fourteen, who knew the sounds of German and French, learnt the Greek alphabet in one hour, about one-fourth of which was taken up with a work on inscriptions, to account for the writing forms; but when words were to be spelled out, *ἦν* was converted into English *an*; *εἶς* (instead of having the initial vowel of *etch*) became *ice*; and to words like *κόσμος* with the genuine but short vowel of *cōast*, that of *cost* was assigned, (for even in the modern tongue, *o* and *ω* have the same quality.) Similarly, several persons have been met with, who read the Spanish article *el* like the first syllable of *alley*; because, Spanish *e* being English *a*, *a-l* must spell *al*.



must present radical differences, because *one* mode of notation must replace *many* modes. Hence if *o* is adopted with its correct power in *host*, the word *lost* must vary from its present form, and nothing in the new can recall old forms like *lore*, *lose*, and the *seven or eight thousand words* spelt with final *e*, which must disappear from the whole, perhaps to be transferred to other words which have been spelt with a different final character. Digraphs being wrong in principle, they should not even be hinted at, as in using a character like  $\infty$  to recall the old *oo*, which ought not to be recalled intentionally, and for ages to come. Compare door, adore, oar, four; rot, rote, root, groat, slough;\* mote, moat; they, met, meet, meat, mete; great, grate; bate, bait; bite, bight; heel, heal, fealty.

30. "*Writers on phonetics . . .* adopt the present letters as far as they go, adding a few new ones to complete the list. They wish to retain the old letters, so that the present generation may be able to read the new way with little trouble. Grave as this consideration may look, it is but a slight one. A man can learn a phonetic alphabet which is altogether new to him, in a few hours; a labor insignificant in an alphabet intended to spread over the world. There is no advantage to the learner, in retaining a letter as to its shape, and changing its character. We may retain the letter *e*, but *when we restrict it to one of the many sounds it now stands for, we make a new letter of it*. It occasioned me more trouble to remember that a particular sound belongs to the printing *a*, and another to the written *a*, than to attach those sounds to new characters, because in this latter case the other sounds of the letter *a* are not constantly occurring to my mind." Condensed from *An Endeavor towards a Universal Alphabet*; by A. D. Sproat, Chillicothe, Ohio, 1857.

31. *English spelling can be reformed thoroughly*, whereas, in Spanish, Italian, and German, the imperfections are fewer, and their removal less imperative. The Italian syllable *qui* corresponds with Latin *qvi*, but Spanish *qui* has *u* silent. Italian uses *J* nearly in its proper Latin sense, Spanish corrupts it to a guttural aspirate, and uses *y* instead of Latin *J*; Spanish *ch* is *tsh*, Italian *ch* is *k*, that is, *h* keeps the *cay* pure in Italian, and corrupts it in Spanish. It may be long before such discrepancies are removed.

32. *The English word chew* (tshoo, Walker) would be expressed by *chu* in Spanish, *ciu* in Italian, *tschu* in German, *tchou* in French, *ny* or *muy* in Russian, *czu* in Polish, *csu* in Hungarian, and  $\text{חשׁו}$  in Hebrew. The Greek and Latin alphabets are incapable of representing it—for in *tshu*, the *sh* should have their power in *mishap*, and *s* being already an aspirate, it cannot be treated like the lenis *t*, to form *th*. If the English word *favor* were German, it would be spelt *fewer*; and if the Latin *cor* (heart) were English, it would be spelt *core*, as in fact it is.

\* *As words*, 'groat' and 'slough' are unknown to the writer, except the latter as a medical term.

33. *If English spelling had been reformed* earlier, it would have been badly done, by persons ignorant of the bearings of the subject, and before a correct enumeration of the sounds had been made. Now physickists like Willis, Herschel and Faber, and philologists of the first class, contribute their stores, based upon a more refined analysis of the operations of speech. Formerly, had there been an educated class, (educated in linguistic science,) this class would have stood aloof until an alphabet as corrupt as the present one would have been fastened upon the language, making English the laughing stock of civilised and savage nations, indirectly checking its influence—cutting off the English people from the antecedents of their language, whether Anglie, classic or Celtic—depriving them of the incidental etymologic knowledge which is suggested through the eye of a population where information is acquired by reading rather than by conversation—and surrounding them with a literary Chinese wall, not to exclude the barbarians, but to keep them within the circle of their abominations.

34. *If Walker had used a phonetic alphabet* instead of his figured notation, he would have done much towards a reform in spelling; but he would probably have allowed b-a-r to spell *bare* instead of *bar*; n-o-t to spell *not* rather than *note*—sanctioning corruptions which a better educated age might have a difficulty in removing.

35. *Walker's notation is not chronologic*, as in *tar*, which he marks with  $a_2$  instead of  $a_1$ , or simply  $a$ , as *the original power for which the character was made*. A chronologic notation would run something like  $fa_1r$ ,  $a_2ll$ ,  $wha_3t$ ,  $fa_4t$ ,\*  $a_3le$ ,  $fa_5re$ , (French  $\acute{e}$ ),  $umbrella_7$ ,  $ma_8ny$ ,  $pla_9it$ ;  $mari_1ne$ ,  $wi_2n$ ,  $wi_3ne$ ,  $fi_4r$ ; *Shang-hæ*, (-high,) *Gæ*, *Cæsar*;  $o_1we$ ,  $o_2r$ ,  $ho_3rror$ ,  $mo_4ve$ ,  $wo_5rk$ . If, with such a notation, the orthoepists had represented a given sound with the letter having the lowest figure, the tendency would have been from corruption toward purity, and the figured pronunciation would have been a collateral aid to etymology, especially if characters which want the original power in English, had been started without the lower numbers, as in *rhythm*, ( $y_1$  being the Greek vowel, and  $y_2$  the French  $i_1$ ), *rhyme*, *myrrh*, *year*.

36. *Mr. Trench uses an argument* which deserves attention.† He considers it an assumption of the spelling reformers “that all men pronounce all words alike, so that whenever they come to spell a word, they will exactly agree as to what the outline of its sound is. Now we are sure men will not do this from the fact that, before there was any fixed

\* Mr. Ellis thinks that *arm* had the vowel of *fat* formerly;—that all what were not early sounds; that within three hundred years, *made lade* were *mad lad*, with the vowel lengthened; and that the historic order of the powers is—*arm*, *fat*, *all*, *what*, *fare*, *ale*. Mr. Ellis will present a history of English pronunciation for the last three centuries, in the third edition of his *Plea*, to be published in the United States.

† *English, Past and Present*, Lecture V., a production which, in sixty years, is likely to be regarded as a curiosity, if we may be allowed to reason from the condition of chemical notation in 1798.



and settled orthography [pronunciation?] in our language, when therefore every body was more or less a phonographer, seeking to write down the word as it sounded *to him*, for" like the Hebrews, Hindoos, Greeks, Latins, Welsh, and Cherokees, "he had no other law to guide him, the variations of spelling were infinite. [\*] Take for instance the word *sudden*; which does not seem to promise any great scope for variety."

37. *Certainly not*, if we spell all the variations of *subdan* (with silent *b* as in *sub*—†) to suit the Latin SUBTANEUS, or conform them to the French *soudain*,-e. He proceeds to cite fourteen spellings, *assuming* that they represented the modern word, and not the lost forms from which our *sudden* is derived. Double forms like *soden* and *suddain*, perhaps of different age and locality, may (apart from the blunder of the double *d*) have been as correct formerly as are now *urban* and *urbane*; *human* and *humane*; *travail* and *travel*; *costume* and *custom*; *clarify*, *glory*, *glare*, *glair*, and *clear*; *emmet* and *ant*; *derking* and *tickin*; or *brest* of Wiclif, Chaucer, Shakespeare, and the lettered vulgar, beside *breast* of these who know not the use of letters, according to Priscian's definition.

38. *Granting that these fourteen* spellings stood for the same vocable, having the vowel *up* in the first, and of *end* in the second syllable, these sounds were unprovided with special characters, so that *sud-* might be spelt *sod-*, with *o* in *worth*, or *sodd-*, *sudd-*, some writing *dd* to shorten the vowel, as we spell *add sud*, *will wilful*. Thus, *sodain* may have had the vowels of *worth* and *said*; *sodaine*—

Jelous in honor sodaine and quicke in quarrell.—*As you like it*, 1623.

the *e* of imagine(-ation); *sodan* the vowel of many; *sodayne* that of *says*, (*sayd*); *sodein*-e that of *heifer*; *sodeyn* that of *they* pure, or modified as in its derivative *them*, as silent *b* turns *break* into *wreck*. Other forms would have been justified by *friend*, *jeopardy*, *dead*, *fœtid*, *guess*, *panegyric*, (*Ellis*, *Plea* 2d Ed., p. 155,) English being more irregular here than old English, with the difference, that the moderns corrupt a wider field with their irregularities. Abner Kneeland thus answers the foregoing objection.‡

\* As in the variations of the Latin word DUO, which have been spelt as in *two*, *twice*, *twain*, *twelve*, *duodecimo*, *dodecahedron*, *dual*, *deuce*, *double*, *doubt*, *tub*, *diander*, *biseet*, *balance*:—or of GENTILIS—*genteel*, *gentility*, *gentile*, *gentle*, *jaunty*; of which the first, as the oldest and nearest the original, should have had a more etymologic orthography, whilst the last should not have been spelt with *j* and *y*. So Greek varies, as in γίνωσ, γυνδς, γνδς, γῖνος, ὕννος, ἔννος, ἰννός, a *hinny* (*ginnet*, *jennet*.)

† Here the writer consults Ogilvie's Imperial Dictionary to be assured that there is a word *subtil*, suggested by French and Latin, but he finds only *subtle* and *subtile*. The form *attendance* caused the *third word* of this essay to be misspelt *tendancy*, and *gauge* (§ 7) was spelt 'guage' through ignorance of the conventional form. In another place the writer has spelt *privitive* as 'privative.'

‡ A specimen of the American Pronouncing Spelling Book, &c. Philadelphia, 1824. Printed partly in a phonetic alphabet.

39. "*If this system of orthography should ever be adopted for the language itself, it is recommended that every author should write as he himself would pronounce; and then, as it is natural for every one to strive to imitate the best writers and speakers, in process of time the language would become settled in a uniform mode of writing and speaking.*"

40. *It is becoming evident*, that without an orthographic reform, the integrity and universality of the English language will be destroyed, and the arch with which it spans the globe will fall into fragments more heterogeneous than the dialects now current in the British Islands. Webster gives a word *rail-lery*; and *eng-ine* is common in the United States: both being taken from books, and not from speech. This would not have happened if *raillery* had conformed to its analogue *gallery*, and *engine* (Fr. *engin*) to *virgin* and *origin*. These are examples of corruption in one direction; in another, chiefly due to the East Indian press, we find a jargon coming into use, and reminding one of the thieves' dialect in London. Thus, an English soldier will "loot the camp," where an American (since the Mexican war) will "vamos the ranch."

41. *The present author* laid an alphabet before a learned society in the year 1844, but withdrew it before it was reported on, because he had a limited knowledge of vocal phenomena, and was not acquainted with the Latin alphabet—a knowledge which must precede every attempt to employ it for phonetic, etymologic, or ethnologic purposes. Since that period, the Greek and Latin alphabets have been studied, but leaving three points still in doubt; namely, whether Greek  $\eta$  had the power of *e* in *they*, (the Latin *E*;) or in *thère*, (but accepting the latter, chiefly on the authority of E. A. Sophocles;); next, whether Latin *O* was German, English, Spanish, and Portuguese *o*, or Italian *o*, (which varies a very little towards *ave*;); and, what was the nature of Latin *L*, of which the accounts given by the ancient grammarians are unsatisfactory. From philologic considerations, *O* and *L* have been assigned their German and English power, which would cause the German word *lob* (praise,) the English word *lobe*, and the first syllable of the Latin *LOB-US* to be written *LOB*.

#### 41 a. TEN PARADOXES.

1. The letters *c* and *s* never have the power of *sh* in English.
2. In disquisitions upon the elements of speech, the term diphthong is useless.
3. The term *euphony* is useless in etymology. (This view has been anticipated in Prof. Key's paper "On the Misuse of the terms Epenthesis and Euphony." *Philological Society's Transactions*, 1847, Vol. III. pp. 45—56.)
4. Allowing *wh* or *hw* to represent the initial sound of *when*, and *en* the closing vowel and consonant—'when' or 'hwen' will not spell the word.



5. In Devonshire, *turnip* is *turmit*.\* This is not an example of a change from *n* to *m*.
6. The word *pigeon* is spelt with a silent *g*.
7. The assimilation of *ad* to *af* before *f* in AFFINITAS, is not present in *affinity*.
8. As English allows a word to be spelt like its cognate in some other language, (writing *pSAZM*, with its *three* elements, as if it were the Belgian PSALM, with *five*,) the paradox of an entire English line thus written, is presented in § 14, the line being—

“Heart, my heart, Oh why this sadness!”

9. The muskrat is a rat-shaped rod-ent with a strong scent of musk; yet it was not named from its musky odor.

10. Port Tobacco in Maryland is a port at which tobacco is shipped, yet *port* and *tobacco* had nothing to do with the original naming of the town.

## CHAPTER II.

### BASIS AND RULES OF NOTATION.

When a science is imperfectly developed, or founded on a false theory, it is sure to find itself in difficulties and restrictions, which form a stumbling-block to the student, and frequently cause its rejection altogether.—*W. G. Herdman*, *Art Journal*, 1849, p. 330.

The complete alphabet *must not contradict the Latin* parent alphabet; that is, every Latin letter adopted into the complete Slavonic alphabet, must have no other than its Latin power, Latin being, as it were, the universal language.—*Poklukar*, *Ankündigung eines . . . Universal- oder Welt- Alphabetes*. Laibach, 1851.

None but *Latin letters* are to be admitted into the universal alphabet.—*Max Müller's Languages of the Seat of War*, London, 1855, p. 54. . . . with a due regard to the primitive power of the Roman alphabet.—*Sir W. Jones*.

Finding the statements respecting the Latin alphabet to a certain extent contradictory and unsatisfactory, I resolved to investigate it, with the intention of using it *strictly according to its Latin signification*, as far as this could be ascertained. *Haldeman*, *Latin Pronunciation*, Philadelphia, 1857. †

§ 42. *Although the Roman alphabet* has been extensively used as a basis of notation, the Russian occupies a wide space, not only for the Slavonic languages which employ it in a modified form; but it constitutes one of the alphabets of Wallachian, and is extensively used by the Russian philologists for the various languages investigated by them—but not exclusively, for Castrén uses the Roman alphabet for Samoiédic, and Poklukar (apparently an Illyrian) recommends it for the Slavonic languages. Duponceau (*Am. Phil. Trans.* Vol. I., New Series, 1817, p. 264,) recommended the “small Greek alphabet” (excluding capitals) for general purposes, with additions from the Russian.

\* Palmer's Devonshire Dialect, 1837, p. 91, mentioned also in George Jackson's Popular Errors in English Grammar, 1830, p. 24. This curious form has been developed spontaneously and independently by two children when learning to speak, in a locality where the existence of such a sound was unknown.

43. *The Latin alphabet is adopted* in these pages, after considerable practice with other modes of writing, and letters are recommended which have not been used in collecting examples from native sources; so that *nothing is recommended because it was familiar, or in use in the vernacular of the writer*. The object in view has been to subserve the cause of science, from a scientific basis.

44. *The Latin alphabet is very ancient*, its power can be ascertained better than French, when this is investigated from books alone, and it runs parallel with Sanscrit, Greek, and the archaic portions of English. As long as Latin was studied for its literature, its pronunciation was of secondary importance. Now that it is to be quoted, not only to solve the deepest problems, but to give to school-boys an idea of the steps in the formation of a vernacular word,—it has become necessary to lay aside the conventional pronunciation, at least when lessons in the genuine principles of etymology are given.

45. *Ten years hence*, every pupil in a grammar school may know that he cannot derive an English word with a *cay* power, from a Latin one with a letter called *see*, (as *canker* from *cāncēr*, or *sickle* from *sīcīlīs*;) nor pervert Latin *cērā* (wax) in *one* direction to enable him to derive *cerate*; or *vällū*<sup>m</sup> in *another*, to *remove it* from *wall*, the initial of *vällū*<sup>m</sup>, Sanscrit *vālā*, and *wall*, and of *cērā* and Irish *ceir* (wax, with *k*) being identic.\*

46. *Yet the bigotry of a false education* is such, that for a few years it will be as difficult to convince school teachers, that an *identic syllable* is used in the English (*e*)*lide*, the German *leid* (an injury,) and the Latin *LÆD*(-o, I injure,) as it is to convince them that letters called *jee*, *e*, *double-you*, *dzhee*, *a*, *double-you*, cannot (literally *call out*, *name*, or) *spell* “*gew-gaw*.”

#### RULE 1.

47. *Every simple sound or element should have a single letter to represent it*.—Max Müller, Latham, Lepsius, Rush, Matushik.†

47 *a*. “This excludes the combinations *ng*, *ch*, *th*.”—*Lepsius*. It excludes Lepsius’ *p*, &c., for *p* and *h* in *haphazard*, because he has already a *p* and an *h*; and *g*’ in *gem*, because he has *d* and French *j*; and it excludes German *z*, Latin *x*, Albanian *ndzh*, *mb*, *nd*, &c.

\* It appears from Prof. T. F. Richardson’s “*Roman Orthoepey*,” New York, 1859, that he has taught this subject in Rochester University for the last eight years, with the concurrence of the authorities. This institution has therefore the honor of taking the lead in *Latin* instruction, by rejecting the barbarous jargon which has hitherto usurped its name and place. Here we find *J* as in *year*, *Æ* is *eye*, and *C*, *G*, are *cay*, *gay*. The learned Kraitsir has also done much for Latin in his “*Glossology*,” New York, 1852.

† The same combination of sounds should, under the same circumstances, be always represented by the same combinations of symbols, and conversely. . . . I consider also that contractions are admissible (a single letter for any combinations of frequency) provided they are always used in the same sense.—*Ellis*, MS.



48. *Rule 1 excludes that false notation which has arisen from inability to analyze sounds.* Several English orthoepists regard *oy* as compound, because they can detect its vowel or initial in other places, who suppose *i* (eye) to be simple, because they cannot get quite the same initial vowel in other places.

49. *One letter for two sounds being unphilosophic*, there can be no rule to restrict such a license, and where the Italian fancies there is a necessity for a *ts* and a *tsh* character respectively, the Albanian with equal propriety, may ask for their reversals *st* and *sht*.

50. *There is no scientific reason for writing kinn in German, and k<sub>2</sub>in or c'in for chin in English (§ 21, &c.,) because dzh tsh are not always due to gutturals*, as in Italian *gioglio* (LOLIU<sup>m</sup>), *giglio* (LILIU<sup>m</sup>), *giraffa*, *concistorio*, *cinghiale*, *ciocciare*; *checkmate*, *charivari*, *chap- aral*. *Cay* may also become *s* or English *z*, as in *despiCable*, *despiSe*; and if *g<sub>2</sub>* or *g'* is to have the corrupt power in *g<sub>2</sub>em* because it is often derived from *gay* (from any guttural, or from *h*), shall we spell *jealous* with it? or with a marked *z*? because it is from *zealous*, and in fact, English *z* and *j* are more nearly allied than pure and corrupt *g*.

51. *But cay and tshee, gay and dzhee, have no analogy, still less have they affinity.* "En histoire naturelle, rien n'est plus trompeur que les analogies," says Cuvier. It is true that *cay* may become *tshee*,—any guttural may become any dental or palatal, (as *χ* becomes *s* in *surgeon*), but if they were allied, *tshee* would readily become *cay*, when some would deem it necessary to indicate a *cay* thus derived, by an underived *tshee* character. Compare HÆRESIS with Sp. heregía. A prognathic African will convert *wreath* into *reef*, but not the reverse, § 301. Here there is analogy but not affinity between *f* and *th*. Stones roll from mountains into valleys, yet this is no proof that valleys are a kind of mountains. An immersed cork will rise, but not because it has an affinity with surface water.

52. *Those who wish a tshee sound to be represented by a guttural basis, are inconsistent, having failed to provide one (as χ')* for *sh* in forms like *chamois* (from *gems*), *sherry* (Xeres;) Fr. *machine*, *chambre*, *chien*, *chou*; It. *scimia* (SIMIA) *vescica* (VESICA;) or Fr. *j*, in *joug*, *jour*, *jeune*, *manger*, *cage* (CAVEA,) *orge* (HORDÉU<sup>m</sup>;) and a different one to indicate the common change from *sh<sup>k</sup>* (through *sj*) to *sk<sup>n</sup>* in *skiff*, *ship*, which is fully as important as that from *g* pure to *g* corrupt. Nor are the most important and characteristic mutations of Russian and Polish, of Welsh and Irish, or of Greek (*χρῖΓγ*, *χρῖΖω*; Ger. *fraG-en*, *φρῖΖω*;) deemed worthy of special notation.

53. *The use of the same base letter for game and gem, and for car and chariot, to accommodate Sanscrit and other languages, really contradicts the principles of Sanscrit orthography, which does not acknowledge any affinity between these gutturals and palatals, as (using Eichhoff's orthography) in AG, or AJ', (to move.)* Eichhoff's roots 268, ΚΑΚΗ (to cry, to laugh,) 244, J'AKS (to cry, to laugh,) 267, ΚΑC' (to resound, to laugh,) and 211,

que' (to cry, lament,) are essentially the same root; and if the Hindoos are willing to spell corrupt *dzh*, *tsh*, differently from pure *gay*, *cay*, we should not insist upon spelling them on the same basis.

54. *Many find it difficult to believe* that numerous Latin and Greek words are older than Sanscrit; so the scholars of our day have formed a fictitious Sanscrit, as formerly a digamated Greek was formed, because it was the fashion to believe Greek older than Latin, *ōz* older than *ōvīs*, and the Sanscrit root *tshad* or *tshand* (to shine) older than Latin *cāndēo*. Admitting the root *cad* or *cand* in some antecedent of Sanscrit, this does not give age enough; forms like *nd* not being original. This *cand* is probably older than *cad*, where *d* has absorbed the *n*, and newer than the probable true root CAN, from the *n* of which the *d* of *cand* was educed.

#### RULE 2.

55. *No letter should represent more than one sound.*—Latham, Lepsius.—Hence, if *t* is proper in *tap*, and *h* in *hat*, *th* cannot be used as in *that*, *three*.

#### RULE 3.

56. *Sounds made by one contact of the organs of speech, are not to be represented by a letter made to represent a sound belonging to a different contact.*

56 a. Hence, a pointed *d*, *t*, cannot be used for *th* in *then*, *thin*; a pointed *s* for *sh*, which is often derived from a guttural, or from *sc*; a pointed *e* for the *t*, &c., in *tip*, *sip*, *tsip*, *ship*, *tship*. In all these cases this rule would be broken, for *th* is not the aspirate of *t* in the sense that Welsh *rh*, *ch*, (German *ch*,) are aspirates of *r* and *cay*. *Th* and *s* have equal claims to be considered the aspirate of *t*, *s* being as near the *t* position posteriorly, as *th* anteriorly.

57. Mr. Hale in the Philology of the U. S. Exploring Expedition, assigns Latin (J) *yea* to French *j*, a corruption which shows little respect for the purity of Latin, and which would tend to barbarise it, to the extent of its adoption.

58. *Sh* is in no sense an aspirate of *s*, and as it is perhaps more often derived from a guttural than from *s* or *t*, it is a great error to represent it by a marked *s*. Indeed, it would be more proper to represent *s* by an *sh* character. Several English alphabets have an *sh* character made to recall this combination, which is as absurd as to let *fhin* spell *thin*, because it is allowing an aspirate sound belonging to one contact, to be represented by marking as aspirate, a known aspirate of the adjoining contact.

#### RULE 4.

59. *The group of letters representing a distinct word is to be separated by spacing from preceding and succeeding groups, and the order of Latin typography is to be preserved.*



59 *a.* This forbids forms like *would'nt*, &c., for *would nt*, *had nt*, *I l*, *I v*, *I m*, *you v*, *we l*, *we r*, *he s*, *t will*, *it s*, or *t is*, &c. French is badly written on account of this jumbling of the signs of entirely distinct words; writing as two, the five words "*qu' este'que ça*," instead of *q e s q ça*. "*Ah c'nest qu'une peinture*" (Vadé, 2, 111,) *â s n e q une*, &c. "*L'solèil s'lève* (ib. p. 186,) *j' suis*, *j' crois*, *j' dis*." "*Dans l' tems que j' l' écoute*," p. 215. "*Et où c'qu'est l' profit?*" (ib. 3, 193,) *e u s q e l profit?*

60. There is no more necessity for writing French *j* against *ai*, in *j ai* (I have,) than in writing the English abbreviation *I* thus, in *I am* or *I m*. The fact that several words may make one syllable, or have but one vowel amongst them, has nothing to do with the question. The Slavonic prepositions *o*, *w*, *z*, are written separately, like other words.

61. Some think that *t* of *tsb*, not being quite the common *t*, requires a *tsh* character, although this *t* (and *d* of *dzh*) might be marked by those who deem it necessary; but if *t* in *tsh* is drawn back to meet *sh*, this may take place with the final *t* of one word, and initial *sh* of the next; and with all coalescing or diphthongal pairs, giving to the syllables *courtship* the sound of *core chip*; and using the English diphthong *oy* in saying rapidly "*the law is just*," as if "*the loys just*," making three syllables instead of four.

62. Although in Latin poetry the concurrence of two vowels, as in (Virgil, book 1, line 177,) CEREALIAQVE ARMA, requires the first to be rejected, (making CEREALIAQV ARMA,) yet the measure may be preserved if we allow a diphthong to be formed, as in the same line, where *u* of UNDIS may be made the last element of a diphthong, the initial of which is nasal A, the words being CORRUPTA<sup>m</sup> VNDIS. Compare Æ with a nasal A, in line 41, NOXA<sup>m</sup> ET;—EJ, line 45, SCOPULOQVE JNFIXIT;—U<sup>m</sup>J, line 46, DIVU<sup>m</sup> JNCEDO;—Æ, OJ, line 48, GERO ET, or GERV ET, &c.

#### RULE 5.

63. The Latin alphabet should be the basis, each letter being used in its Latin sense, and restricted to the sound it was made for. Latin orthography, as that of an Indo-European language, exhibits words which still exist with the Latin sound. These, however few, should have the Latin spelling, unless this is inconsistent with the preceding rules.

#### RULE 6.

64. When a sound unknown to Latin has arisen, it should be provided with a new or modified character. Rules 5 and 6 constitute the philosophy of notation, that alone by which the entity, comparative physiognomy, and history of words can be portrayed.

65. The empiric mode usurps Latin letters for barbarian sounds, thus separating them from the elements with which they have been associated from remote antiquity.

66. Professor Max Müller would have none but Latin letters used. This is too stringent a rule, as new letters should be added where new sounds have been added.

67. *Some alphabetists take credit* to themselves if their unlatin pages present a Latin appearance through the misemployment of Latin characters (but not letters.) They sprinkle them with the unlatin, unitalian, unspanish and unfrench letter *kâ*, pervert *qoo*, made for a throat sound, perhaps to represent *wh*; use the capital "A" in one sense and the small letter in another, with perhaps neither in its Latin and Romanic sense; use Teutonic W for a Latin sound and its letter, and pervert Greek  $\epsilon$  and  $\gamma$  that they may represent Latin sounds already represented. Hence,

68. *If we have no use for certain characters*, as those of *b, p, f*, in some of the American languages, we can by no means employ them for new sounds unknown to Latin, to give a deceptive Latin page, or to accommodate a frontier printing office. Nevertheless, to use the *b* character for an aspirate of *m*, and the *f* for English *wh*, would be trivial errors when compared with the perversion of *c* for English *sh*.

69. *Dr. Latham's second rule* (English Language, 1841, Chap. IX.) should be remembered in forming new characters, and especially in the application of diacritic marks. It requires "That sounds within a determined degree of likeness, be represented by signs within a determined degree of likeness; whilst sounds beyond a certain degree of likeness, be represented by distinct and different signs, and that uniformly."

70. *Examples of allied letters* for allied sounds occur in the Latin *cg, ij, uv, bp, pf, fl*. Greek has  $\Delta$  *d*, and its liquid  $\Delta$  *l*; a dot over Arabic *r* makes English *z*; in Persian arrow-head, *aleph* and *ain*, and also *r* and a variety of *z*, are distinguished by the position of a wedge on the left or right; Sanscrit from *b* forms (English) *w*, and *p-h* from *p*; but *t, t-h, d, d-h*, are quite dissimilar. In Thibetian, the affinity is exhibited between *b, p, ph*; *t, d* (but not *th*;) and *g, k*, (but not *kh*.)

71. *Welsh had a philosophic alphabet* before the invention of printing, for the representation of the mutes and their phases, and based upon the Roman letters as follows:—

↳ <i>b</i>	> <i>d</i>	◁ <i>gay</i>
↳ <i>v</i>	▷ <i>dh</i>	(wanting.)
↑ <i>p</i>	↑ <i>t</i>	< <i>cay</i>
↑ <i>f</i>	↑ <i>th</i>	κ <i>ch</i>
W <i>m</i>	W <i>n</i>	⌘ <i>ng</i>

Here *m* is acknowledged as a nasal *b*, *n* as a nasal *d*, and perhaps *ng* as a nasal *gay*. Aspiration is indicated by a line, which on the left of the *gay* character, would have given it the sound heard in Belgian, and as this is wanting, the laws of permutation which would place it in a word, cannot bring it forward. Hence *gafr* (Latin *căpër* a goat) becomes *dy afr* (thy goat) instead of *dy ghafr*—the analogous form.



## CHAPTER III.

## ALPHABETS, PICTORIAL, PHILOSOPHIC, AND CONVENTIONAL.

. . . e'est que l'écriture est un ouvrage encore bien imparfait des hommes, et que la parole est une création de la nature.—*Olivier*, Des Sons de la Parole, Paris, 1844.

§ 72. *It is agreed* that the diverse Latin, Greek and Hebrew alphabets have been derived from the Phenician, and that the earliest form of this was hieroglyphic, each letter being the picture of an object whose name commenced with its power. The letter Qoo pictured the human head and neck, the neck being made as a vertical line below, until writing in two directions threw it to the right (q, q,) or (p) left. R was a side face looking to the right, the tail representing the beard; but, as this was sometimes omitted, we find that *r* has two forms (R, P,) in different Greek inscriptions.

73. *The earlier form* (𐤒) of the Hebrew gimel represented the head and neck of a camel (Hebrew gāmāl) looking towards the left, the direction of Hebrew, Etruscan, and some Greek writing; whilst the Greek (Γ) gamma represented it looking towards the right. One of the forms ( < ) of this became rounded into Latin Cay, acquiring a new power as readily as the word acquired initial *cay* in the Latin CAMELUS, *sh* in the French *chameau*, and *dzh* in Arabic. Hence,

74. *There are several objections to hieroglyphs.* Every language would require a different set of symbols; the symbols for allied sounds would be dissimilar, and the power of the characters would vary with the name of the objects represented, until variations in the written forms would cause the originals to be forgotten, so that instead of more accurate pictures of an *ox*, a *house*, a *camel* or *cynocephalus*, and a *door*, we should find the apparently conventional figures *a*, *b*, *c*, *d*.

75. *Hieroglyphic or picture alphabets* would be readily suggested at the invention of writing, and they are more easily learned and remembered than any other kind. On this account, a French hieroglyphic alphabet has been proposed—*Les Hiéroglyphes Français*, par C. Chesnier, Paris, 1843, in which a pointing finger (*in-dex*,) stands for the nasal vowel *in*, an *an-gel* for *an*, the numeral 1 for *un*, a pink (œillet) for short *eu*, a sword (épée) for the vowel of *fate*, a hatchet for short *a*, the head of an ass for *â*, a pipe for *p*, and a bomb for *b*, &c., with symbols for *bl*, *pl*, *cr*, &c., requiring fifty-five characters for the French language.\*

\* It is applied to foreign languages in the most perverse manner, the aspirate of the Spanish word *evangelicos* being given as English *gsh* (in egg-shell,) and the nasal *an* is placed in *tanto*, and in the Greek *amphi*. In Italian, French nasal *in* is placed in *denti*, *esempio*, and nasal *on* in *contare*. In English, the same vowel is assigned

76. *Figures of the organs of speech*, either pictorial or mnemonic, must have attracted attention at an early period; and it is probable, that when the knowledge of the hieroglyphic origin of the common alphabet was lost, the form of the letters was influenced by the position of the vocal organs, as in figuring the closed lips in B, and their circularity in O. Pownal (*Study of Antiquities*) accounts for the vowel characters in this manner. I (in *marIne*) would represent the linear aperture, the figure being turned to range with other letters. A (in *Arm*) would represent the mouth well opened. T might figure the tongue rising against the palate;  $\theta$  the tongue forming an obstruction in the middle of the month;  $\phi$  a similar obstruction by the two lips, but with a vertical line to distinguish it from  $\theta$ . The middle line of E (in *vEin*) was originally as long as the others, and might represent an opening of the mouth nearly as narrow as that of I. H was much like E, being a square with a horizontal medial line, and in some Greek inscriptions, the character H represents the consonant *h*, in others the vowel *e*.

77. *Such a system is impracticable* from the difficulty of figuring the position of the inner organs; and as the number of essentially distinct elements is not great, a pictorial representation of them would be as little worthy of attention as a proposal to use the sign III instead of the numeral 3 in arithmetical processes, as being more suggestive of *three*.

78. *An anonymous author* issued a sheet from Lockport, New York, in 1853, proposing a set of characters to indicate the organs. Here B is *b*, its reversal  $\pi$  (with the apex of the semicircles angular) makes *p*, and  $\alpha$  (with the curve angular) is *f*, the base representing the lip and the top the teeth. This reversed, or facing to the right, is *v*; a character like *m* (with the left side rounded like the right) is *m*, and *w* when inverted, leaving English *wh*, German *w* and Greek  $\varphi$  unrepresented. D is taken as the base of the dental letters, the curve being the palate and the stem the tongue. Yet, whilst *n* is a nasal *d* (as *m* is a nasal *b*) the first and second lines of N are assumed to represent the nose, and the third line the tongue.

79. *A philosophic alphabet* would represent the same phase of speech in the same manner, and A. D. Sproat has endeavoured to accomplish this, as in  $\vdash$  *t*,  $\perp$  *d*,  $\vdash$  *n*,  $\vdash$  *th*. Here the base line indicates vocality, the angular one aspiration, and the medial one nasality; but the *n* is discrepant, it represents a surd *n*, it wants the base line to make it indicate the common sonant *n*. This system has a shorthand form.

80. *Pitman's Phonography* has a philosophic basis, as far as this is compatible with rapid to *for*, *of*, *none*; *men* is mén (*mane*), *have* is âv, and has nasal *in*, *hath* is âs, *the* has French *z*; *despised* is despă-ist, with pure *st*; *others* in French orthography would be äzzœurss, and Goldsmith and Göthe ought to have spelt their names *Golshmeet* and *Güt*. In German, *euch* is made up of short French *a*, long *œu*, and French *ch* or English *sh*; *zu* is made (in French spelling) the impossible *tzou*; German, English, and Greek initial *h* is silenced, and Greek  $\theta$   $\chi$  are turned into *h*, *t*.



writing, and it might perhaps be adapted to print.\* But as it is an essential feature of shorthand, that every available sign shall be employed, that for English *th* would be assigned to some other sound in a language without this lisp, which would destroy the uniformity of notation between different languages.

81. *Script and print are essentially different* in this, that as facility in execution must be a primary object in writing, the most complicated character can be printed with the same ease as the simplest one. But, notwithstanding this feature, a uniform notation for writing and print is perhaps desirable. The two kinds of common print, roman and italic, are copied after manuscripts, and the forms of written and printed Greek do not differ.

82. *The Cosmophonography* of Gouraud† is an attempt to construct a condensed writing character, which may be printed with separate types, specimens of which he gives. The author is said to have been a fluent lecturer in French, Spanish and English, but he has made no critical observations on pronunciation.‡

83. *Of conventional alphabets*, the Cherokee is a good example. Sequoyah the inventor had a book in the European characters, which, as he inferred or was informed, conveyed intelligence, but in a mode as obscure to him as the Egyptian hieroglyphs to father Kir-

\* Henry M. Parkhurst (Ploughshare, Washington, June, 1853,) has proposed such a "Cosmophonetic Alphabet." His alphabet is inconsistent; because, for example, surd and sonant marks were deemed necessary for *p*, *b*, but not for *w*, *m*.

† Practical Cosmophonography: a system of writing and printing all the different languages, with their exact pronunciation, by means of an original Universal Phonetic Alphabet, based upon Philological Principles, and representing analogically all the Component Elements of the Human Voice, as they occur in Different Tongues and Dialects: and applicable to daily use in all the branches of business and learning, illustrated by numerous plates, explanatory of the calligraphic, steno-phonographic, and typo-phonographic adaptations of the system; with specimens of the Lord's Prayer in one hundred languages; to which is prefixed a General Introduction, elucidating the origin and progress of Language, Writing, Stenography, Phonography, etc., etc., etc., by Francis Fauvel Gouraud, D. E. S., of the Royal University of France, New York, 1850.

‡ In his opinion (p. 76,) there is an "absolute identity" between the English *an*, *l-en-t*, *f-on-t*, *s-un-k*, and the French nasal vowels *an*, *in*, *on*, *un*, respectively. He assigns the Celtic vowel in *fat*, to French, German, Italian, &c., and he considers the English *ou* in *fount* to be the vowels in *nor* and *put*. He says of the French vowel in *peu*, *vœu*, that it is "a sound which the English learners of that language generally think so difficult to pronounce, although they use it a hundred times a day." He assigns the French vowel in *cœur* to English *cur*, and finds French *u* in rapturous. The numerous versions of the Lord's Prayer are given in their peculiar orthography, without pronunciation or translation, so that such series of Chinese or Cherokee characters must be useless to the great mass, even of philologists. No. 33 is a specimen of "Gothic" in Gothic characters, with some of the words improperly divided; No. 61 is "Mæso-Gothic" in Roman letters, being the same thing. The latter is credited to Ulphilas, the former, in the Ulphilas character, to Stjernhjelm, who gives a plate of it in his version of 1671. The foreign alphabets are in bad, and often inaccurate lithography. Some of the versions commence with the prayer, as the Hebrew, Irish, Armorican, and Croatian; others commence with the verse (Matthew vi. 9,) as Gaelic, Welsh, Russian, and Cherokee, so that comparisons may be thwarted at the commencement.

cher, or the characters on a tea-chest to a London grocer. He used them in a syllabic sense, varying their forms, and adding others to complete the number eighty-five. Here K became *tso*, and J *coo*, which latter is not so bad as making it *zh* or *dzh*. The second and fifteenth word of the Lord's Prayer in Cherokee, is, in French orthography—*că-l'ün-lă-tí*, (heaven,) but with German flat *k* and *t*, the last vowel as in English *pit*, accented, the *a* in *art*, and the second syllable exactly the French *l'un* (the one.) In Gouraud's Transcript, No. 30, this word stands first in the third line; and the third from the end of the first line. The characters are read towards the right.

84. *Although the Cherokee alphabet* is syllabic, beginning with a consonant, as *lo*, *tlo*, *tso*, a word may begin with a vowel, so that there are vowel characters, as *o* in *arm*, *r* in *vein*, *t* in *field*, &c., and this being the case, it may seem singular that the inventor did not fall upon a strictly alphabetic notation, seeing that, when writing W *la*, *ô le* (*lay*), *r li* (*lee*), *m lu* (*loo*), he might have used *wo*, *ôo*, or *ro*, for *la*; *wr*, &c., for *lay*; and *wt*, &c., for *lee*.

85. *But there is a great difficulty* in getting an abstract idea of a consonant, as distinct from a syllable. The consonant 'P' is nothing when alone, 'L' is something. But *pa* and *la* are alike in termination, with an initial difference. Their notation must be analogous, and if syllabic, it can be appreciated. But if the initial and final effect of *la* have each a character for the sounds which are so readily appreciated, *pa* must have the same a final, whilst it has nothing corresponding to *l* in the sense of an element which can be pronounced independently. The *p'* of *pa* cannot be detached from *a*, it is a nullity without it, *pa* must therefore have a single character, and if *pa*, so also *la*.

86. *The same course of reasoning* perhaps, causes Dr. Lepsius to assign single characters to the Hottentot clacks, which are made with a *consonant* position followed by a *vowel* position of the organs;—to term *m*, *b*, *p*, equally explosives; and in fact, *m* is whatever *b* is, with nasality added, differing as a nasal vowel differs from a pure one. If then, *b* is an explosive, so is *m*, and if *m* is not explosive (and it is not) neither are *b*, *p*.

87. *Those who term P an explosive*, take the Tsă-lă-kí view, mistaking two phenomena for one. P may be compared to a gate in a water course: if quite open, the water flows like a vowel sound, if let down nearly close, the flow may resemble that of *f* or *th*; if closed entirely, or closed or opened suddenly, the gate acts like P on the current of the voice or breath, or like B, should the water continue to gurgle and dam up behind the obstruction; or like M, should the stream flow over the gate, or find a side passage; and when the stream issues suddenly, in an "explosive" manner, it is the current, not the gate or obstruction, which is explosive.



## CHAPTER IV.

## THE LATIN ALPHABET.

At present, ancient Latin usages are the only feasible basis for an alphabet that the learned in all nations can use; the letters, as far as possible, having their ancient Latin values.—*Ellis*, Universal Writing and Printing, Edinburg, 1856.

The life of all language is pronuntiation.—*Roger Williams*, Key into the Languages of America, London, 1643.

La prononciation est la chose la plus importante dans l'étude d'une langue . . . La prononciation est à une langue ce que les couleurs sont aux figures d'un tableau.—*Robello*, Grammaire Italienne.

. . . . it will be found upon critical and candid inquiry, that much, which at first sight strikes us as barbarous, is only ancient.—*Pennington*, An Essay on the Pronunciation of the Greek Language, London, 1844.

§ 88. *Most of the languages of Europe* for which the Roman character is used, preserve the original power, except that the greater number of sounds in some of the modern languages prevents each of the characters from being restricted to a single power.

89. *The characters* of the Latin Alphabet are the *twenty* following:—A, B, C, D, E, F, G, H, I, L, M, N, O, P, Q, R, S, T, V, X; and of these, *nine* had the same power as in English, namely: B, D, F, H, N, P, Q, T, X.

90. *The names of the letters*, according to the ancient grammarians (Schneider's Grammatik, Berlin, 1819, p. 2,) are, for the vowels, their power, and for the consonants, the following syllables, given in English spelling,—*bay, cay, day, aif, gay, hah, ail, aim, ain, pay, coo, air, ace, tay*; to which Schneider adds *kah*, and I *consonant*, V *consonant*, these being called by Eichhoff (in English spelling) *yee*, and *way*. Sometimes Greek K was used in writing CALENDÆ; and Y, Z, appeared in unnaturalised Greek words, with their Greek power of French *u*, and English *zd*.

91. *In modern books* when I would have its consonant power of English *y*, it is sometimes varied to J; and V *oo* is sometimes rounded for a vowel, and left angular for its consonant power of English *w*.\*

92. *The Latin Vowels* are long (marked  $\bar{\phantom{a}}$ , ) and short (marked  $\acute{\phantom{a}}$ , ) the short ones having *the same quality* as the long ones, with but half their length. Some words are long or short according to the usage of the poets.

93. *The power and name* of the Latin vowels are always as in the following English words—

\* For example—"DE SONIS LITERARVM GRAECARVM TVM GENVINIS TVM ADOPTIVIS LIBRI DVO AVCTORE GVSTAVO SEYFFARTH,"—etc. Lipsiae, 1824. This author uses the spellings—vt, huius, quamuis, inuita, leue, diuersa, subiecta, vera, prouocari, obiiicere, &c.

A*	long	in	ārm,	short	in	ärt,	never	as	in	at
E	"	vēin,	"	ēight	"	ebb				
I	"	fīeld,	"	deceīt,	"	it				
O	"	ōh,	"	ōbey	"	ox				
V	"	fōōl,	"	fūll,	"	up				

94. *Their power is the same in the diphthongs*, except that the second element is slightly varied to make them pronounceable in a single syllable; for, as Priscian, the chief of the ancient grammarians, says—"A diphthong is a union of two vowels, both of which are sounded."† Thus Æ is *eye*, the Greek AI, sometimes seen in Latin and occurring with it in an inscription (No. XI.) in the Capitol at Rome, where the consecutive words occur—VERNAE KARISSIMAE SVAE. Œ is very like o-i in *going*, *showy*, and the Portuguese ETO (or oito) eight; EI or EJ nearly as in *preying*, Bohemian *ey*, or Spanish *ley* (law,) AV or AU are like *ou* in *out*, or Danish AV in HAVN (rhyming with *town*) a *haven*. If, therefore, *hound* were a Latin or Danish word, it would have the (only correct) orthography—"havnd." AU has its Latin sound in most of the modern languages; Æ and Œ (or oi) in Portuguese, as in "Shanghæ" (-high,) the orthography of which is due to the Portuguese navigators.

95. *The terminations am, em, &c.*, are nasal vowels, as in French and Portuguese, no final *m* being heard even, when the next word begins with a vowel, where it would be heard in French. The quality of the nasal vowel is that of its pure form (as far as we

\* A in *arm*, because according to the ancient grammarians, it must be made with the mouth gaping or expanding, HIATU ORIS as described by Marcianus Capella, and RICTU PATULO in the verse of Terentianus (Maurus) and the prose of Victorianus (Afer;) or like the Greek *A*, which, according to Dionysius of Halicarnassus, was made with the mouth open as much as possible.

"The E which follows, is formed by reducing a little the aperture of the mouth, and drawing the lips inwards," that is, in comparison with Ah, which he had just described.—*Victorianus*.

I—"The mouth half closed, and the tongue lightly touching the teeth, gives the sound."—*Victorianus*.

O short "is pronounced with a not great opening of the lips, and with the tongue held back; but the long one pronounced, will give a tragic sound from the produced lips (PRODUCTIS LABIIS) and rounded mouth (RICTU TERETI, slender cavity of the entire mouth?) the tongue detached from the palate."—*Victorianus*.

V—"Whenever we pronounce this letter, we will emit it with lengthened and converging lips."—*Victorianus*.

V—"Whenever we prepare to emit this sound, we will endeavor to utter O, and thus the sound will be produced, but with lengthened and converging lips."—*Terentianus*.

"V is formed by constricting the mouth and projecting the lips a little."—*Marcianus Capella*.

† DIPHTHONGI AVTEM DICUNTUR QUOD BINOS PHTHONGOS, HOC EST VOCES COMPREHENDUNT, NAM SINGULAE VOCALES SUAS VOCES HABENT. See Haldeman's Latin Pronunciation, Philadelphia, 1851, p. 28 and 69. When barbarians prepare their so-called "Latin Grammars," without consulting Priscian, we need not wonder that so many of them do not know the difference between a diphthong and a vowel, or consonant and vowel combinations like UA in QVARE. This is not a criticism upon their conventional pronunciation, but upon their definitions, which assign to "Æ" a *single* sound and call it (di-phthong) *two* sounds, and to "I" *two* sounds, but calling it a (vowel) *single* sound.



know,) so that *im* is not to be read in the French manner, with the vowel of *fat* nasalised (as in *vin wine*) but with that of *field*, said to occur in the Portuguese *im*.

96. *Cay* is always *K* in *Latin* (according to Latin authority,) as in English, old high German (which also uses *k*;) Welsh, Irish, and Gaelic.\* Hence, to confound the proper names CYRUS and SYRUS (except perhaps as English words,) or the English *cing* (a king) with *sing*, is like saying *sea* for *key* and *septic* for *sceptic*. *Gay* is always as in *give*, *get*, never as in *gipsy*, *gem*, or as in French.

97. *H* is never silent, even in the interjection *oh*, corresponding to the German *ach*, Irish *oeh*, &c. In representing certain Greek sounds, *H* is used after *C*, *P*, *R*, *T*, to indicate their aspiration—a mode of writing which (except for *Th*;) was originally Greek. In some Latin inscriptions, the single elements *χ* and *φ* are represented by *H* deprived of its first vertical line, and united into a single character with *C* and *P*.

98. *J*, as in *German*, *Belgian*, *Polish*, &c., or English *y* in *yet*, *year*, never as in *jet*, *jeer*, or as in French.

99. *L*, according to *Victorinus*, is made with the tongue and palate at the base of the upper teeth, which answers sufficiently to our *l*. But *Priscian* assigns three powers to the Latin letter, one of which may have been the Polish variety.

100. *M* as in *man*, but when final, as in the Portuguese *bom*, French *bon* (good) even when the next word begins with a vowel. *N* never indicates nasality, although *Chavée* (*Lexiologie Indo-Européenne*, Paris, 1849, p. 22,) asserts that it does in Greek, but apparently without any ancient authority.

101. *N* has two powers, the first in *no*, the second in *angle*. The latter occurs in all cases before *c*, *g*, *x*, *q*, where it was called *N ADULTERINUM* or impure. *Nigidius Figulus*, cites for it words like *INCURRIT* and *INGENUUS*, where English practice would place pure *n*.

102. *Q* is a duplicate of *Cay*, and indicates that the *V oo* which follows it has the consonant power in *well*, and not the vowel power in *ooze*.

103. *R* requires to be trilled.

104. *S* has its *Spanish* power, as in *hiss*, not that in *rose*, *miser*, *sure*. Its power in *miser* occurs in Italian, German, and French, but not in Spanish.

105. *T* as in *tun*, never as *s* in the French *na-ti-on*, nor *sh* in the English *na-tion*, nor *ts* in the German *na-ti-on*.

106. *V* when a consonant, always as English *w*. (See § 93 note on *V*.) This is the opinion of *Bentley*, *Pennington*, *Key* (*Penny Cyc.*) *John Jackson* (*Chronological An-*

\* Among the inscriptions of the Vatican, we observed the name *Eutychia* in one place as *EVTYCIA* in Latin letters; and the Latin words *IN PACE* borrowed in a Greek inscription under the form *ENHAXH*, as one word.

tiquities, London, 1752,) Payne Knight, Rapp, Eichhoff, Webster, Chavée, Donaldson, the author of "Living Latin," London, 1847, and Prof. John F. Richardson, (Roman Orthoepey, New York, 1859.) The Rev. Henry Thomson (Encyc. Metropolitana) says, "There is no evidence whatever that the Digamma or the Latin V was thus pronounced," that is, as English *w*. On the contrary, there is no evidence that English *v* was known to the Roman grammarians; it is a vocal *f*, yet *f* is the only element described as being made by the contact of the *lower lip and upper teeth*. (See the descriptions of Terentianus, Victorinus, and Capella.)

107. X as *cs* (sometimes as *gs*, not *gz*.) even when initial.

108. In *Latin and Italian* there are double consonants, both of which must be pronounced. Thus the *ll* in *allēgórĩa* are to be sounded like *ll-l* in *all-loving*; *nn* in *pēnna* (a feather) as in the Italian *Gio-van-ni* (John.) *This is entirely different* from the improper use of doubled characters in German, French and English, to indicate etymology, the shortness of a preceding vowel, or the quality of a sound.

#### HEBREW IN LATIN LETTERS.

109. *The powers of the Hebrew letters* agree very well with those of Latin as given here, so that in general, a proper name will have the same sound if read in Hebrew or Latin, that is, when the same sounds exist in both languages. Latin could not represent Hebrew *shin*, (English *sh*.) and took *s* instead, and English commonly follows Latin, but sometimes takes *sh* directly from the Hebrew. Neither Latin, Greek, nor English takes the Hebrew, archaic Greek, and perhaps archaic Latin Q, which represents a glottal *k* in Hebrew and its cognates. The use of this would have made the etymologic part of the transliteration more consistent.

110. *The following have Q in the original*—Qemūēl, āmālēq', Isaaq, Jaqob (with English *y*.) Joqshan, Qa-in (Cain, a dissyllable,) Qādēsh, Qirjath, (English *y*.)

111. *As examples of the vowels*, we have forms like Sēir, S<sup>b</sup>āul, Sodōm, Edōm, Nōd, Ammōn, Enōch, Enōs, Nimrōd, Simeōn, Lōt, Magōg, Rehōbōth, Ashtērōth, Lūdūm, Lūz, Shūr, Būz, Jūdith (Eng. *y*.) Rēūbēn, Bēthēl (not *bē-thel*.) Bethūēl, Rachēl, Josēph (Eng. *y*.) Beērī, Bēersheba, Adbeēl, Magdiēl, Tarshish, Dān, Gād.

112. V stands for English *w* in Lēvī, Javan (Eng. *y*.) Arvadīte, Nīnevēh.

113. H as a final consonant occurs in Noah (whence the adjective Noachian,) Nineveh, Gomōrrāh, Sarah, Rebeqah, Milcah, Machpēlāh; but not in Abidāh, which ends with ā. A different aspirate (the eighth Hebrew letter,) occurs in Hebrōn, Hēth, Zohar, Gaham, Nahōr.



## CHAPTER V.

## THE GREEK ALPHABET.

It is clear therefore, that a uniform system of Greek pronunciation is needed; and the truth of this position very few scholars will question. Such a system independently of its giving individuality to a language—a circumstance by no means to be overlooked,—will put the Greek on the same footing with the Hebrew, which no one has yet seriously attempted to read after the analogy of any of the modern languages of Europe.—E. A. SORNOLES, *History of the Greek Alphabet*. Cambridge and Boston, U. S. A. First Edition, 1848, p. v., 2d ed. 1854.

Figure,	Name,	Power,	As in	Figure,	name,	power,	as in
A α	ἄλφα	a	arm art.	N ν	νύ	n	noon.
B β	βῆτα	b	bay.	Ξ ξ	ξί	cs	axis.
Γ γ	γάμμα	g, ng	giving.	Ο ο	ὄ μυχρόν	o	obey.
Δ δ	δέλτα	d	dell.	Π π	πι	p	pea.
E ε	ἒ ψιλόν	e	epsom.	Ρ ρ[ρ]	ῥω	r	[rh as in Welsh.]
Z ζ	ζῆτα	zd	wisdom.	Σ σ ζ	σίγμα	s	seek.
Η η	ῆτα	ē	there.	Τ τ	ταῦ	t	tower.
Θ θ	θῆτα	th	thin.	Υ υ	ὕ φιλον	y	[Danish y.]
I ι	ιώτα	i	field.	Φ φ	φί	ph	
K κ	κάππα	c	cap.	Χ χ	χί	ch	[German.]
Λ λ	λάμβδα	l	lamb.	Ψ ψ	ψί	ps, bs, eclipse, robson.	
M μ	μύ	m	moon.	Ω ω	ὦ μέγα	ō	ōwn.

114a. Ov, ov, v, properly a diphthong like *o-w* in *no-wonder*, which should be preserved. At an early period it was pronounced both by Greeks and Romans, like French *ou*, Latin *U*, the *oo* in *fool*.

115. ‘SPIRITUS ASPER (rough breathing,) English *h*, placed over the second character of diphthongs or digraphs, as *οὐ where*, read *hō-w* or *hoo*. The (') *spīrītūs lēnīs* (smooth breathing) indicates the absence of the rough breathing, as in the English *owe*. It is not indicated in inscriptions.

115a. *As it is hardly possible* to commence a word with a vowel, without allowing a little inaudible breath to pass before the vocal ligaments begin to vibrate, this, as Chavée suggests, may be the smooth breathing.

116. *As zd has the single character z,\** so its cognate *st* is sometimes written with a single letter, as in *ἄστρον* or *ἄστρον* (a star.) In writing the Doric and Eolic dialects, ζ was replaced by σδ, as if the double sound varied from that in *wisdom* to that in *misdeed*. The character σ is used, except as a final, to which ζ is restricted, as in *σοφός*, (wise.)

\* See Haldeman. Investigation of the power of the Greek Z by means of Phonetic laws.—*Phonetic Journal*, Sept. 24, 1853.

117. *The characters* Ε, Η, Ρ, Χ, have not the same power in Greek and Latin, which causes great inconvenience, and tends to prohibit the use of the proper Greek characters, for manuscript forms, most of which arose in the 7–10th centuries.\* This difficulty should be removed by using ε or ε, for which authority may be found in Greg. Placent. p. 106, plate; and in the *ELEMENTA EPIGRAPHICES GRAECAE* of Franz, Berlin, 1840, p. 245 below. Ρ should have the upper projection cut away, the angle rounded (ρ,) and the curve thick above, and tapering downwards. Η might have the Coptic form (Η) and (Χ) would be nearly the Coptic χ.

118. Γ, γ, ρ, before ρ, ζ, ξ, χ, has the proper of *ng* in *sing* or *n* in *angle*, *angle*, as in ἀγκυλος (curved,) Latin angŭlus (an angle.) Words like *sing* cannot be represented in Greek and Latin, because the *ng* sound is not made except in connection with a following guttural. In these pages ρ will be used for the nasal sound.

119. ϕ is written with *ph* in the Roman alphabet. It differs from F in not being made by the lower lip and the upper teeth, but by the contact of both lips, as in blowing.

120. V was originally a Greek letter with the power of *ooze*, and from this the later Υ, Υ (French *u*) seems to have been formed, either to indicate the pursing of the lips by the contraction of the base, or to show its relation to Ι. Υ had not the pinched sound of French *u* in the Eolic dialect, nor as the second element of the labial diphthongs; hence *av* agrees with English *ow* and German *au*, in *brown*, *braun*.

121. *Diphthongs*, Αι as in *aisle*; ~~εα~~<sup>αι</sup> like *o-y* in *go-ye*; ωι the same lengthened; ει like *e-y* in *get-ye*; ηι the same lengthened; and in all cases, the first element has its proper power.

#### ACCENT.

122. *The accent of Greek* differs from that of Latin in falling upon the last syllable, as well as upon the second and third from the end. There are three varieties, the acute (´) and grave (`) used with long and short syllables, but the grave restricted to finals; and the circumflex, (˘˘) which is a union of the others, used with long final or penultimate syllables.

123. *The acute accent* indicates the chief stress, the grave a secondary one. A word bearing an acute accent on a final syllable, may have it changed to a grave in the middle of a sentence (as being weaker among other syllables,) although the acute would be preserved at the close, as in the English sentence (writing *detain* in Greek characters) “Ι

\*See *EPITOME GRAECAE PALAEOGRAPHIAE ET DE RECTA GRAECI SERMONIS PRONUNCIATIONE DISSERTATIO AUCTORE R. P. D. GREGORIO PLACENTINIO, ROMAE, MD. CC. XXXV.* This work is abundantly illustrated with figures.

† Haldeman, *Proc. Amer. Acad.*, 1849, p. 171; Castanis, *The Greek Exile*, Philad., 1854, p. 246; E. A. Sophocles, *Greek Alphabet*, 1854, p. 113–14.

*will not δειγν ény longer*, I will not δειγν. So the second syllable of *renéwed* is acute compared with the first, but if we say “buds are *renèwed* évery spring,” it becomes grave in comparison with the acute accent of *every*.

124. *In strict accuracy*, the acute accent seems to have been rather at the end of the vowel or syllable, the grave at the *beginning*, and the circumflex in the middle, corresponding respectively to the *crescendo* <, the *diminuendo* >, and the *swell* <— in music. The following are offered as English approximations:—*sèa-dog*, *séed-ing*, *strài-ning*, *caraván*, *caravànsery*, *câreful*, *èlecampàne*, *ùndèviàting*, *ùncòstitùtionáality*, *ìncòtèstìbìlity*.

125. *As English has sounds* unknown to the Greeks and Romans, it would be difficult to find a line of English which they could represent or read correctly if written in their alphabets. For example—

“The proper study of mankind is man,”

... ι πρ..πρ στ..δ.. .. μ..νχαυδ .. μ..ν—

DHI PR..PR ST..D.. .. M..NCÆND .. M..N—

cannot be written, because the power of *th* in *the*, the vowels of *study*, the vowel and *v* in *of*, the vowel and *z* sound of *is*, have no proper characters, and the existing ones do not allow of the English latitude of power. Similarly, the line—Those things *hanging within*—contains but four letters (ο, η, ν, and final η) which would be written and read by a Roman in this connection. In the following examples, the Greek, Latin and English elements are nearly identic.

arm	hold	pure	bind	hero	cone	scheme	town	sweet	useful	wine	fed
ἀρμ	ὀλδ	πιυρ	βαινδ	ἥρω	κων	σκιμ	ταυν	σνιτ	ιούσ..υλ	βαιν	..εδ
ARM	HOLD	PJUR	BÆND	HIRO	CON	SCIM	TAYN	SVIT	JUSFUL	VÆN	F..D

Here, the Greek ι, υ, being properly vowels, *πιυρ* and *σνιτ* admit of being read as dissyllables, so that they are not true representatives of *pure*, *sweet*, nor would the Latin forms have been, before the modern separation of I, J, and V, U.

#### THE DIGAMMA.

126. *The inconvenience of one letter* for the sounds of *ooze* and *well*, although not felt by some who have proposed English alphabets, was appreciated to some extent by the ancients. The sixth Hebrew letter *wow* (in *wound* from *wind*) was represented in archaic Greek by the ‘digamma’ Ϝ (the original of the Roman F,) and it is possible that in some dialects this had the power of German W and Ellenic (Romaic) β, the sonant of φ §119, that is, a consonant akin to English *v*, but made with the lips alone.

127. *W is the proper character* for this aspirate β, it was made for it, and is still in extensive use as its representative. “W is of German origin, and occurs first in the name of Witiges, anno 536, on coins.”—Kraitsir’s Glossology, p. 98.



128. *The elements of woo are sequents* in English and Latin, as in *wool*, VVLTVRNVS, but not in Greek, where they would be likely to be submitted to a naturalising process akin to that which produced the three forms—English *wolf* (=Ang. Vulf,) German *wolf*, and Swedish *ulf*. This process would be used with caution in proper names, which some would naturalise and others present in their true pronunciation. Except in the case termination, *Αὔκιος* is a genuine transliteration of LVCIVS; *Τύλλιος* and *Βῆρος* are naturalised forms of TVLLIVS and VERVS, the former with French *u*, the latter with *b*, an interchange (English *b*, *w*,) which is common in Sanscrit. But Greek *β*, *υ*, *υ*, are no more identic than English *b*, *w*, and German *w*, in the proper name *Weltzhooover*, which is pronounced in these three modes (and sometimes written and printed with *b*,) in Maryland and Pennsylvania.

129. *We can now account for* the want of uniformity in the Greek orthography of Latin names, such as—

VALERIUS	Οὐ αλέριος		Βαλέριος
SEVERUS	Σεούηρος	Σεβήρος	Σεβήρος
FLAVIUS	Φλαούϊος	Φλαύιος	Φλάβιος
NERVA	Νερούας		Νέρβας
VARRO	Οὐ άρρών		Βαρρών
AVRELIVS	Αύρηλιος	ARISTOBYLVS	Αριστοβύλος
OCTAVIVS	Οχταούϊος	TIBVR	Τιβύρα
IVLIVS	Ιούλιος	LIVIVS	Λιβύιος
VVLTVRNVS	Οῦουλτοῦρνος	VERRES	Βέρβρης

130. *Appreciating the inaccuracy* of seeing to string four or five vowels in a line (V being *oo*,) the Romans sometimes used the digamma inverted (to keep it distinct from their F,) writing OCTAVIAE, SERVVS (the modern SERVUS,) and the like, to be seen in inscriptions. Dialectically, this *ɹ* may have had the power of German *w* (Spanish *b* between vowels,) as we find BERVVM for VERVM.

131. *There was probably a Spanish dialect* of Latin paralleled by an Ellenic dialect of Greek, an Arabic dialect of Hebrew, and a Sanscrit dialect of some unknown original. For, in some cases, a language pure in the morning, may have sloughed off a dialectic ulcer in the afternoon of the same day, and the organs which could open sufficiently for *brig* and *kin* in summer, might close to the aperture required for *bridge* and *chin*, when opposed to the blasts of winter.

132. *The greatest corruptions occur* when the language instinct has become enervated. Then *sixt* is perverted to “sixth,” although forbidden by a law of the language. Then some one may say “of like” for *alike*, as “almost” is said for *amost* (perhaps an old dative akin to the German *am meisten*,) and “out of doors” for *out addoors*—mistaking for a plural sign the adverbial -s of *towards*, *whence*, *since*, *twice*, *else*, VIX, BIS, *δὲ*, *ἄψ* (backwards,) the *υ* of *αὐ* (back) becoming *π* or *φ*, as in Ellenic. Compare *λαῦρος* and *λάερος* (violent.)

## CHAPTER VI.

## THE ENGLISH ALPHABET.

With all the prejudices of an antiquarian taste, and an eye long familiar with the form in which the words had been accustomed to be read, in what has been called the Anglo-Saxon character, and with the difficulty of recognising the same words when presented in a different dress, it required a strong reason to justify the rejection of the old letters. Nothing but a thorough conviction that the Roman character would be the most legible, and would best show the identity of the present English with Anglo-Saxon, as well as the clear analogy existing in the words of all the other Germanic languages, would have led to the adoption of this type. *Bosworth*, Dictionary of the Anglo-Saxon language, London, 1838, p. clxxi.

§ 133. *Anglish orthography is nearly like* that of Latin and German. The characters differ somewhat from the Roman, which are frequently used instead. The letters are a, b, c, d, e, f, g, h, i, l, m, n, o, p, r, s, t, þ, ð, u, v, y.

134. A as in *ārm*, *ārt*, and probably as in *fāll*, *whāt*. Compare *smāl* *small*; *stāl* a *stall*; *fram* *from*; *nat* *not*.

135. Cay always pure, as in Latin. Compare *corn* *corn*; *cirnel* *kirnel*; *cepan* *keep*; *brocen* *broken*; *ceac* *keg*, *cag*; *cee* *ache*; *cennan* *ken*; *cynn* (Irish *cine*) *kin*; *cynning* (old German *cunine*) *king*; *citte* *kit*; *cealf* *calf*; *cinne*, *cinn* (old German *cinni* and *kinne*) *chin*; *cild* (old German *cind*, *kind*), *child*.

136. e, e, in *thēy*, *mēt*; æ as in *fāt*. Compare *fætt* *fat*; *ðæt* *that*; *æpl* *apple*; *hæbbe* *have*; *bænd* *band*; *rægn* *wagon*. Care should be taken never to use æ for this letter, but (if the proper type is not at hand) to file off the right hand side of the Roman letter. This would form the basis of a good letter for the vowel in *fat*; whilst the use of the unaltered Roman letter would tend to corrupt Latin.

137. F, (u at a later period) probably as in *of*, *vine* (its Welsh power.) Compare *ofer*, *ouer*, *over*; *efen* *even*; *lufe*, *luue*, *loue*, *love*; *hafe*, *haue*, *have*; *fefer* *fever*; *fif* *five*; *fers* a *verse*; *ff* as in *off*, its Welsh power. In Belgian, *v* often replaces English *f*, which is a Devonshire peculiarity. Compare

Belgian,	Anglish,	English,	German.
voet	fot	foot	fuss
vloer	flor	floor	flur
vrij	freo	free	frei
geven	gifan	give	geben.

138. Gay pure, as in *get*, *give*. In *gear* *year*; *gearn* *yarn*; *geolca* *yolk*; *geolo* *yellow*; *ciorl* *churl*; *cealf* *calf*; the element after the initial is probably English *y*, which remained in the English *yolk* after the *g* was lost. Some regard *ge* as equivalent to English *y*, but as 'guard' is, (or was) provincially *gyard*, and 'cow' is *eyow*; Anglish *geard* (a *yard*, *gard-en*) was probably *gyard*, or in Latin letters—GJARD.

139. O perhaps as in *not*. Compare the double English forms *mon* and *man*, *lond* and *land*, *sond* and *sand*.

140. S, r, doubtful; perhaps pure in some dialects, in others as in *zeal*, *misery*, a Somerset (*zomerzet*) and Devonshire form.

141. Þ as in *thin*. The Greek  $\theta$ ,  $\theta$ , may be substituted, or  $\Upsilon$ .

142. Ð, ʒ, as in *then*. When this type is wanting, α may be substituted. The sonant and surd *th* were interchangeable to such an extent in the various dialects, that the letters of both fell into English *th*, with which English words are often written without taking the difference into account.\*

143. ʀ English *w*, and represented by both *w* and *v*, but as the letter is a manuscript and italic form of Latin V, with the second line turned into the stem† and as it has no connection with Germanic W, *v* is its proper representative.

The following may be compared, in which the Gothic initial probably agrees with the others.

Latin,	Gothic,	Anglish,	English.
VENTUS	vinds	pind	wind =vınd
VELLUS	vulla	pul	wool =vul
VIDUA	viduvo	pidpa	widow=vıdo
VOLO	viljan	pyllan	will =vıl
VERMIS	vaurms	porm	worm =vvr̃m

144. *Dr. Bosworth* virtually admits the necessity of measuring languages by the same alphabet—sounds by the same letters; but his use of W (where Diefenbach, Kaltschmidt, and others use V,) removes Anglish from Latin and gives it a forced and unreal resemblance to German. On the other hand, some will have ‘cinn’ read like *chin*, to bring it down to the English level, by removing it from its cognates, the Belg. *kin*, Gothic *kinnus*, Greek  $\gamma\acute{\epsilon}\nu\varsigma$ , &c. The Latin V is used in the next examples—

Latin,	Anglish,	English.
VAD-ERE	vad-an	wad-e =ved
VOLV-ERE	vealov-ian	wallow =vɔlo
VAST-ARE	vest-an	wast-e =vest.

145. Y, , has its proper power of French *u*, German *ü*. The dot indicates nothing. It is not placed over the small *i*. 146. *cs* is preferred to *x*, and *cr* to *qu*.

147. In the change from Anglish to English, the derived language often retained old forms which were allowed to become corrupt in the original. The English *wagon* is older than the Anglish *paen*, (as if *wine*?) whence *wain*; and the modern *rain* is precisely the Anglish ‘ren,’ a corruption of ‘regn.’

\*The English use of *th* for two sounds recalls the Greek double letters, which had different powers in different dialects; ξ being  $\chi\varsigma$  or  $\chi\varsigma$ ; ψ, πς, βς, φς; and ζ,  $z\acute{d}$ , *sd*. Without a similar reason, the Greeks would hardly have used such an unphilosophic mode of writing.

†See *Emman. Thesauri, Inscriptiones; Coloniae Brandenb.* 1671, p. 414, and many old books.



## CHAPTER VII.

## ORGANS OF THE VOICE.

Ce qui doit encore résulter de ces considérations . . . . o'est l'admiration qu'inspire ce mécanisme merveilleux du plus parfait de tous les instrumens, l'organe de la voix. Ah! sans doute, il a pour auteur le plus parfait de tous les artistes. —*Abbé Sicard.*

§ 148. *The larynx is the organ of voice.* It is composed of five yielding cartilages united by ligaments, and various muscles, forming a mass at the head of the trachea or windpipe, of which it is a continuation. Although large enough externally to render the front of the neck more or less prominent, the larynx is reduced within to a narrow opening, extending front and back, named the glottal fissure (*rīma glōttīdis.*)

149. *Each side of the glottal fissure* has an elastic band with the inner edge (next the fissure) free, and the outer edge, as well as the ends attached to the cartilaginous framework. These bands are the vocal ligaments; they have no independent power of vibration, but are as passive as the reed of a clarinet, until acted upon by a current of air. Their tension and length vary in speech and song, but they are never quite relaxed.

150. *When the larynx is in repose*, as in ordinary breathing, the glottal fissure is widest at its posterior end. In this condition there is no vibration, even with increase of breath; to cause vibration, and consequently voice, the glottis must be narrowed to a uniform slit, (*Willis.*) *The singing voice* is due to a greater approximation of the vocal ligaments than is required in speech. (*Faber*, inventor of the speaking and singing machine, in a verbal communication.) In *falsetto* singing, the extreme edges alone vibrate. (*Johann Müller.*)

151. *The parallelism of the vocal cords* is the effect of volition, and is chiefly due to the action of two triangular cartilages (the arytenoid,) the anterior angles of which approach each other, and the cords with them. As every sonant element of speech requires the parallelism of the vocal cords, and every surd avoids it, there is a continual quiver of closing and opening, which can be viewed in the throat of some birds; and as eight syllables (like *pity*, *Popocatapell*,) can be pronounced in a second, there are sixteen motions in this short space of time, not like the unappreciated trills of the tongue, but controlled and individualised by the speaker. This is about double the rapidity of the motion of the eyelids.

## ORGANS OF SPEECH.

152. *The mouth and nose* act on the voice or breath proceeding from the glottis, by means of the lips, teeth, tongue, palate (roof of the mouth,) and its continuation, the soft

palate, or palatal veil, which bears the uvula, and acts as a valve to close and open the nasal passage posteriorly.

153. *The pharynx is the cavity of the throat behind the uvula. It extends up to the posterior nasal passages, and is concerned in modifying the vowels.*

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## CHAPTER VIII.

### THE ELEMENTS.

At the present day, in physics and chemistry, we have no longer theorists in the sense of the schools of the last century. . . . Such men are indeed still to be found, but only in those departments of science which have not yet acquired a truly scientific foundation; and in which, partly for convenience, partly from a deficiency of logic, such speculations are tolerated.—*Liebig, Principles of Agricultural Chemistry, 1855.*

§ 154. *This chapter being introductory to the succeeding one on the Phases of Words, its subject is not treated fully, but will be resumed farther on. In the mean time, the words “diphthong” and “coalescent” will be used, although the English syllables oy, I, ou, as a vowel followed by a consonant, have no more right to a special name than the syllable odd. Capital letters will be used with their Latin (or Greek) power—others as in English, unless there is a statement to the contrary.*

155. *The old division of the elements into two classes (vowels and consonants) is philosophic and proper. Those systems are unphilosophic which make three classes for vowels, sonant consonants, and surd consonants; or which separate a class or order of sibilants; or include l, m, in an order of liquids.*

156. *Vowels (vōcālīs vocal, sonorous,) are made of the uninterrupted voice, the distinctions between them being due to slight modifications, chiefly of the cavity of the mouth and pharynx. Vowels are pure (or normal;) nasal, as some of the French, Portuguese, and Polish vowels are; whispered, of which some of the aboriginal American languages afforded examples; independent (of expiration, inspiration, or voice,) being a vowel effect succeeding a clack; and glottal, in which the vowel is accompanied by a scraping effect along the rather close glottis. Its type is the Hebrew and Arabic ain.*

157. *Consonants are the result of interrupting the vocalised or unvocalised breath. Their quality depends upon the point where the interruption is made, and upon the nature and extent of the interruption. They are classified according to the points of contact where they are modified or interrupted.*

\*158. *The consonants of web, whip, and the vowels in ore, ooze, belong to the labial contact; those of five to the labio-dental; thin then to the lingu-dental; debt, lean, to the*

dental or basi-dental; seize to what may be called the *sigmal* contact (from the Greek letter, and from *σῆμα* a hissing,) for *s* has more affinity with *t* than with *sh*, which, with *zh*, belong to the palatal contact. The guttural contact is formed by the back part of the tongue and palate, as in *young*, *cag*. The vowels in *pique*, *vein*, are guttural vowels. The glottal contact seems to be formed at the glottis, as in *hoe*. There are several glottal consonants in Hebrew and Arabic. The *epiglottis* is passive, without muscles, and it is not an organ of speech, as some have asserted.

159. *The fundamental elements* are the (Latin) vowels U, A, I, and the consonants (mutes) P, T, Cay, corresponding to the *lips*, *palate* and *throat*, or to the *outer*, *middle* and *inner* parts of the mouth. When the contacts are half open, a series of intermediate consonant sounds result, which may be called liquids. These three kinds are related as represented in the diagram, the *affinities* running vertically, and the analogies horizontally, but as P, T, are equally close, and as A is much more open—more of a vowel than U—the affinity between A and L or R is much less than between U and V, still greater is the distance from A to T, compared with U to P.

Vowels	U	A	I
Liquids	V	L	J
Mutes	P	T	Cay

160. *The primary vowels*, in natural order are

| O U | A E I, or I E A O U,

and in forming them mechanically, if a tube of a certain length produces U, it must be shortened for O, and so on to I, which requires to be shortened the most. A is the type of the vowels—the natural vowel—and the most agreeable of the whole. Closing the organs from A towards the throat, E and I will be formed: if towards the lips, O and U.

161. *Two complementary vowels* are wanted to occupy the spaces on each side of A, which are greater than those between O U, and between E I. These are *awe*, between A and O, (formed on Faber's speaking machine by touching the O and A keys simultaneously,) and *urn* on the throat side, between A and E, from the latter of which it is more commonly derived. Some, on the faith of mechanical experiments, locate *urn* between O and U, thus making it a labial—a view which would vitiate philological deductions. Mr. Ellis would prefer *at* between A and E.

162. *The secondary vowels* are modifications of the primary and complementary ones, formed by a different aperture, and commonly, but not necessarily short. They occur long, whilst the primaries may become short and abrupt, or staccatoed. Any vowel is here considered secondary whose place is between those already named, as *bit*, *bet*, *bat*, *bot*, *but*, *full*. If *naught* and *not* differed only in length, the two would constitute but



one vowel, and it is worthy of notice, that whilst the secondary not has a *closer* aperture than its primary naught, the secondary then is more *open* than its primary they. But this seeming law would disappear with a change in our conventional nomenclature, if, for example, we were to consider foot the primary and fool the secondary. The following is a comparison of lip and throat vowels of about the same degree upon each side of the scale :

odd	add
owe	there
o-bey	them
. . .	they
fool	his
foot	he

## COALESCENTS.

163. *The labial vowel ooze* readily becomes the consonant *way*, and between them there is a shade of sound allied to both, but a variety of the latter, and a consonant, because it has the power of forming a single syllable with a vowel, which two vowels cannot do. Hence to connect I A U into a monosyllable, the extremes must be consonanted, making JAV (yow,) and the result is similar if the order is changed, as in AJV, JVA, &c. Conceiving the coalescents to be vowels, the ancient grammarians adopted the word *diphthong* to account for two vowels forming one syllable. The labial coalescent is represented by *u, w*, in English, as in writing—out, house, mouse, (German aus, haus, maus.)

164. *The guttural vowel pique* may become the guttural liquid *yea*, as in *minion*, and between the two lies the guttural coalescent in *aisle, eye, boy*. The consonant relation of the coalescents is shown in the combinations *how well, my years*, in which it is difficult to tell where the coalescent ends. A comparison of the former (or how-ell) with *hâ-well* and the latter (or my-ears) with *mâ-years*, will show their affinity.

165. *A coalescent between vowels* is apt to form a fulcrum by becoming a more complete consonant. Compare (enp)loyer with lawyer. Hence the Romans, who wrote AE before a consonant in GRÆC-I (Greeks,) used their I consonant when the cay was omitted, or a vowel followed, as in GRAJI (a dissyllable,) for GRÆI.

166. *In English, the guttural coalescent* is preceded by the vowel of *aisle* (varying dialectically to *at* and *up*,\*) that of *oil, boy*; and of *full*, as in *buoy*, pronounced *boo-y* by fishermen, &c., but sometimes corrupted with -oy. The labial coalescent occurs after the same French â of *aisle*, as in *now* (varying dialectically to *at, up*,) *Flust, saur-kraut*. But

\*The vowel of *up* is the normal sound according to Wallis, Wilkins, Franklin, Pitman and Ellis. The last uses it concurrently with *ai*, as in *Isaiah*, with *ui* (up) initial, and *ai* (aye) medial, and he says (ms.) that the second syllable of this word is pronounced with *ai* in *ail* "only by dissenting, i. e. non-university clergymen." I was told by Greeks at the Propaganda that in the island of Syra the Catholics say *tyee* or *tshec*, and the schismatics *kyee* for *ai*—the latter being nearest the true form.

*u* (you) does not contain it, except where English has been influenced by Belgian and Welsh, and then *u* is read with the initial vowel of *it*, or nearly as *yw* detached from *Brandywine*. This is used in New York, and is adopted by Dr. Comstock.

167. *From the superficial analysis* given by the English orthoepists, it is generally impossible to determine whether any particular one placed the consonant of English *u* first (*yoo*,) or last (*iw*,) because the notation was some form of *i-u* or *ee-oo* on both sides; and as the reader was expected to compress them into one syllable, this would be done according to vernacular practice, so that *the same* authority would be cited to justify several modes of pronunciation, and a pronouncing dictionary be the chief means of preventing uniformity by encouraging provincial variation, even among those anxious to conform to some standard. With Antrim, 'twill' (it will) is *too ill*; with Webster and Knowles, 'well' is *oo-el*; Walker, Knowles, and Comstock\* make 'coil' identical with *caw ill*, as if *claw-ey* and *cloy* were identic. Yet we have recently heard a child of three and a half years old make the distinction, saying 'boy' for *boy*, and 'bo-y' for *little boy*, using 'girly' as a diminutive in the same sentence. *Baw-y* (monosyllable?) for *boy* is given by Halliwell.

168. *Dièresis* is a change from a coalescent to its allied vowel, in pronouncing a diphthong as a dissyllable. It is commonly marked by (") two dots—an unphilosophic mode, because the coalescent and the vowel are different elements, each of which should have its letter. The mark may be used to separate syllables, as when *prairie* is pronounced

\*"A Treatise on Phonology: comprising a Perfect Alphabet for the English Language; a specimen exhibition of the absurdities of our present system of orthography; Comstock's, Pitman's, and the Cincinnati alphabet, contrasted; a Lecture on Phonetics by Prof. McLaine; the Pamphoneticon, and recommendations of Comstock's Alphabet. By Andrew Comstock, M. D., second edition, Philadelphia, 1855.

a. This work contains about thirty pages of recommendations from clergymen, editors, superintendents and controllers of public education, college professors, &c. These recommendations are valuable, as showing the extent to which the *educated classes* of the United States are dissatisfied with the ordinary mode of spelling English. They say in a note—"We do not here wish to be understood as referring to Pitman's *Short Hand* Alphabet. His *Phonography* as he calls it, though not strictly *phonetic*, is admitted to be the best system of short hand which has yet been devised."

b. The author says (p. 15)—"If the Roman alphabet be taken as a basis on which to found a phonetic alphabet, its letters should be so appropriated that they may be conveniently used in all the languages in which the Roman alphabet is employed. This has been done in the present instance: for the author was aware that if his alphabet were not so construed as to suit the European languages, *it would not be adapted to the English language*. Every linguist must see this."

c. Unfortunately, whilst he uses *e* in *they* and *ε* in *them* correctly, he has new characters for the vowels of *field*, *filled*; he perverts *I* to *ai* in *aisle*, *C* to *sh*, *J* to *zh*, and *Q* to *wh*; and he uses *U* as in *full*, *u* in *up*, and *O* in *on*.

d. Alphabets of this kind show that when authors depart from the Latin and true etymologic basis, there can be no agreement upon the amount or kind of corruption which shall be sanctioned, because there can be no rule formed which shall justify *mine* and condemn *yours*—adopt certain double letters proposed by *me*, and reject such as *you* propose. Thus Dr. Comstock intimates (p. 59) that the Italians will never discard *A*, yet he does not hesitate to deprive them of *I*.



pr<sup>ai</sup>rie in three syllables, or *road* dilated into r<sup>o</sup>de, making *summerode* (sumr<sup>o</sup>de,) out of *some road*, su<sup>d</sup>nly or sud<sup>n</sup>ly out of sudn<sup>ly</sup>, prism<sup>a</sup>tic out of pri<sup>s</sup>matic, &c. The words batl<sup>i</sup>ng, butn<sup>i</sup>ng, have three syllables, and ban<sup>t</sup>ling two, but most persons would write the latter bant<sup>i</sup>ng, guided by the etymologic rather than the phonetic syllabication. In these cases the separating mark is required but once, because *sudn* cannot be made a monosyllable as long as 'n' is *n*.

169. The *finals* in batl, batr, banr, sudn, prism, &c., are not essentially different, (*l, r,* have more aperture,) from those of *fall, bar, den, aim*, and they do not require to be marked to indicate the formation of syllable without vowels, except in rare cases, as in § 168. The Grebo has a word *m* (five,) Chinese has *m* (aunt) and *ng* (five) as in *sing*, and if we write *may* and *aim* with 'm' why not *m* with the *ay* or (*ai*) omitted? Bohemian has consonant syllables, as drt *sawdust*, smrt *death*, blk *fire*, blb *a clown*, frk *foam*, &c.

170. The following are old Nordish—akr *acre*, backstr *a baking* (a proper name in English,) afr *after*, fīngr *finger*, bitr *biting*, eign *own*, gagn *gain*, gegn *against*, öxl *shoulder*, öxn *oxen*, āvalr *bowed*, fullr *full*, greipr *crooked*, armr *arm*, flatr *flat*, arligr *early*, and many more, which would probably be admitted as English forms, were it not that grammarians have been accustomed to use the note of exclamation when discussing syllables without vowels. This, and poetic orthographies like Heav'n, sev'n (which no writing can monosyllabise,) may have fostered the use of the apostrophe, as if there were something present in the nature of a vowel. But that something (*n* or *vn*) is equally present in *nv, nva, vna*.

171. But this attention to syllables is neglected in the dissyllables pat, tap, the final unwritten breath of which (pa-t<sup>h</sup>, tap<sup>h</sup>, bad<sup>h</sup>, bug<sup>h</sup>,) makes a syllable with the antecedent consonant, a fact which is partially recognised by the more rhythmic and delicate French ear. The Chinese word for *six* is precisely the English word *luck*, but it is a monosyllable, the breath being retained by the closed organs, making luck<sup>h</sup>.—Hald., Proceedings of the Am. Acad., 1842, p. 175.

172. *Synèresis* is the change of a guttural or labial vowel into a coalescent. It is usually regarded as the union of two vowels into a diphthong, which implies an impossibility. It may be indicated by (·) a reversed dièresis mark, as in the Latin PENNA·E, with the dots superimposed. The coalescent letters should be formed on a consonant basis, as in A·JL for *aisle*, and A·vL for *owl*. A consonant basis will give to languages like Latin and Greek, a vowel to every syllable.

173. The separation of the coalescents from the vowels, being quite modern, their difference is seldom recognised in alphabets. This is a grave defect.



## CONSONANTS.

174. *If the lips are partially closed* from the U oo position, we get the aperture for the initial of *way*, represented by *w* in English, *V* in Latin, and *u* in Italian and Spanish. It does not occur in German, and has a doubtful place in French; where, according to Olivier, (*Sons de la Parole*, p. 171,) it occurs *in careless speech*, in the words *oui*, *ouest*, *ouate*. Being half interrupted, we will call it a liquid. It has an audible sound, so that it is also sonant.

175. *If we give w an accession of breath*, unaccompanied by voice (the vocal ligaments not being parallel,) it will become *wh*, which has the qualities named *surd* (from its want of vocality) and aspirate, from its hissing sound. The Romans applied the term *LENIS* (soft) to the quality of an unaspirate consonant. (This and several allied terms are adopted from Latham.) If, instead of forming the liquid *way*, the lips be closed upon the issuing voice, the sonant *bay* will result if the voice is heard, and the surd *pay* if it is checked.

176. *If the ventages of a clarinet are stopped*, and the end or bell be suddenly closed upon the issuing sound, the vibration is checked; and if the vocal passage were made of an unyielding material, *b*, *d*, and *gay* could not be formed, as the close of the organs would prevent the passage of air over the vocal ligaments. The absence or rarity of these sounds in some languages may be due to rigidity in the organs of speech.\*

177. *The word 'surd' nearly corresponds* to whispered, but is distinct. In whispering, the murmur of breath through the larynx is heard, and if *b* is the whispered element, it continues until the mouth is filled with air, whilst *p* is not continuous, the organs being rigid. In whispering vowels, the organs are in the normal speaking condition, except that the vocal ligaments are not allowed to become parallel.

178. *A sonant element often indicates* a verb in English, and its surd a noun, as in prove proof; breathe breath; live life; braze brass; ūse ūse; refuse refuse. Hence, when *hold* is a noun, it is popularly pronounced *holt*, and *hilt* is authorised.

179. *Sonant elements being longer* than surd ones, the length is in some degree transferred to a preceding vowel, as in rōad rōte; bōne bōat; bāde bāte; lēague lēck; rōbe rōpe; in which *bait* and *leek* are as short as *bat* and *lick*.

180. *On account of the additional effort* required to make the vocal ligaments parallel, and perhaps to furnish breath for *b*, *d*, *gay*, beyond what is required for *p*, *t*, *cay*, the latter must be considered the most typical, natural, and the earlier. But Grimm, (*Geschichte der Deutschen Sprache*, 1853, chap. xv.) gives the preference to *b*, *d*, *gay*.

\* As the mouth of speaking birds is unlike that of man, it is probable that the absence of articulation in the apes is not due to the anatomical peculiarities commonly mentioned, but to the want of a *speaking brain* to guide the tongue and lips toward articulation, as the hand is guided in the imitation of human actions. We have promulgated this view in lectures and among cultivators of science for twenty or twenty-five years.

181. *The effort to produce vocality* may perhaps be transferred from the glottis to the contacts, so that instead of *b, d, gay*, a modified *p, t, cay* will occur, made with the points of contact (as the lips) flattened against each other, producing what we call a *flat* sound—to be indicated by heavier-faced (*p, t, c*) types. They occur in German, in the aboriginal languages of America, as Cherokee, and we place the *t* in the Arabic word *Vâhet* (one.) The ear takes cognizance of the sound, and the German word *tod* (death,) perhaps differs as much from the English *toad* as their syllable *will* differs from *will*; but the Englishman and Frenchman think the effect a kind of *d*.\* *D, t, (b p, g c,) are* in fact often confounded, but the explanation given here is based upon a vernacular acquaintance with the phenomenon. See *Addenda* p. 148.

182. *That the flat p, t, cay do not require* more force of breath than *p, t, cay*, may be thus proved. Take a tubulate retort holding about half a pint, and partly filled with water; let the stopper be replaced with a glass tube passed through a perforated cork; then by blowing through the neck, the water will rise in the tube, and indicate the amount of pressure, and this we have found to be about the same for the two kinds of *p*. The apparatus may be varied by inserting two tubes through the cork of a bottle, one of them bent at right angles, or made of gum.

183. *If a slight crevice* is left between the lips in closing to *b*, the result is the Spanish *b* between vowels, as in *Còrdobā*, a sound associated with 'w' in German, where the orthography would be *Cordowa*. If this *bh* is made surd, it becomes Greek *phi*. If instead of the lips, the lower lip and upper teeth are used, we get English *v*, or if surd, English and Latin *f* will be formed.

184. *The quality of ph, f, &c. is aspirate, of bh, v, &c. vocal aspirate*, but as some view this as a contradiction of terms, *spirant* (Rapp's term) may be used instead.† Nevertheless, if *f* or *s* is alternately made *v* or *z*, an attentive ear can distinguish the hiss of the former through the vocality of the latter.

185. *It is not possible to breathe* when the organs are in the *b, p*, position, because the nasal passage is closed by the palatal veil: if this be opened, as in breathing, and voice

\* "Whence is it that the Spaniards and Gaseons confound *b* with *v*, that the Germans scarcely distinguish between *k* and *g* hard, *d* and *t*, *b* and *p*, and that in their orthography they often use one or other indifferently?

"We once had a long discussion with an educated Iroquois, to determine whether a certain sound of his language was *k* or *g* hard, whether one should pronounce *Ganadayé* (village) or *Kanadayé*. The discussion was long, and we finally decided in favor of *k*. . . The missionaries used these letters indifferently in their printed books. Zeisberger frankly admits in his *Lénâpé* [*Lênâpé*] primer, that his printer, running short of *k*, was obliged to substitute *g*. Zeisberger was a German."—*Duponceau*, *Mém. sur le Syst. Grammat. des Langues Indiennes*. Paris, 1838, p. 99, 100.

† Wilkins (*Real Character*, London, 1668, p. 367,) uses the term *incrassated*. This table of the elements, p. 358, is worthy of examination.



be emitted, the result is a nasal *b*, that is, an *m*; and if *m* be treated like *w* to produce *wh*, *surd aspirate mh* will result, heard in what Dr. Rush calls the "symbol of a sneer," and written *hem!* in English, and *hm* in German. But this aspirate *m* is followed by a true sonant *m* (*mhm*) as *wh* in English is always followed by a true *w*, *when* being made up of the four sounds *wh-w-e-n*. See § 41 *a*, 4th paradox. To this *mhm* Lepsius (Alphabet p. 27) wrongly assigns the vowel in *up*, with its resonance "lost by partially contracting the mouth or *even closing it entirely*, in the latter case it is heard through the nose." He would mark it with a minute circle below *m*, probably the final one—or both.

## NOTATION OF NASALITY.

186. *Nasal vowels and consonants do not differ* more than their pure originals differ. The Latin final in *TAM*, *TUM*, was not *M*, but a nasal sign for the vowels, Verrius Flaccus wrote it with half its letter *N*. It is sometimes omitted in Inscriptions, and Manutius (*Orthographiae Ratio*, Venetiis, 1566, p. 143,) gives an inscription beginning with the line—

LVXURIANTĒ . ANIMO . POENŪ

where the 'm' is indicated by a superior line, the small letters *e*, *u*, being probably used because marked capitals were wanting. This is common in old printing as in "—dura-bit mundus sub Meschia duob. millibus annorū, and postea renertetur ad informē suā speciē." *Sebastian Munster*, *Evang. Hebr. Lat. Basileæ*, 1582, p. 66. The old printers used it for *n* also. The Portuguese adopted this notation, as in *õ*, and it is used by Rapp and Lepsius; italic *m* is used by Max Müller, as in *am*; which Ellis would write an *aa*, or *aa*; Eichhoff *AN* the *n* finishing with a minute circle; Féline *Ekritur Fonetik*, Paris, 1852, *a*.

187. *A consonant is suggested* by forms like *an*, *am*, where the effect is strictly a vowel; and they indicate a local etymology, which is as bad as writing *nocht* for *not*; for *in many languages nasal vowels cannot be traced to an antecedent consonant*. The missionary—says Max Müller, p. xx, lxxxix, "should be guided entirely by ear, without paying any regard to etymological considerations, which are too apt to mislead even the most accomplished scholar." "In a first attempt to fix a spoken language. . . the writer should not be swayed by any hasty etymological considerations."\*

188. *The indication of nasality* by a superior (˘) usurps the space which some will require for the marks of length, and others for accentuals; and every nasal thus marked

\* Of course then we cannot write *au* for *o* with Eichhoff, to accommodate a Sanscrit phrase; nor *ai* for French *è* with Volney (*Simplification*, p. 41,) for the "precious advantage" of representing certain Arabic plurals by reversing the characters, as in *daïr* a house, *diâr* houses. This would be paralleled in music, by writing the notes *ca* instead of the intermediate *e*.



requires an additional type. Duponceau preferred the Polish mode, which arose out of the early Latin typography, in which a flourish was sometimes thrown down, and towards the right, much like an inverted comma point. This point will be used in these pages, producing forms like *i, e, a, o, u, y, &c.*

189. *If a nasal vowel* is properly represented by an ordinary vowel character and a nasal sign, the notation of *m* and *n* is unphilosophic, but not that of *ng* (except in its duplicity,) if the *n* is a nasal sign to the *gay*. If *su<sup>n</sup>g* (*su<sub>g</sub>*) spells *sung*, *su<sup>n</sup>d* (*su<sub>d</sub>*) is *sun*, and *su<sup>n</sup>b* (*su<sub>b</sub>*) is *sum*; or if *bō*, *bo<sub>o</sub>* are the French *bon*, *ḃ*, *ō*, *b<sub>o</sub>* are *mon*.

190. *An analysis of the system* of articulate sounds requires that the possible amount of consonant variation should be determined, and this will be attempted for the labials (the action of the lips being most readily identified by touch and sight,) after which the results can be applied to other parts of the vocal organism.

191. *This inquiry has important bearings* on the investigation of languages, because the theoretic knowledge that a sound is possible, will assist us in identifying it from the obscurities of imperfect description. *a.* Thus the accounts which the ancient grammarians give of their *phi* are sufficiently clear to the modern who has inferred the existence of such a sound; (*b.*) and the relations of a peculiar Albanian sonant aspirate *n*, (No. 2 of the scheme § 193*a.*, 483,) were detected when the sound was heard in nature.

192. *Six phases have been mentioned*, surd and sonant, lenis and aspirate, oral and nasal. Several of these may occur simultaneously, but not surd and sonant, nor (in most cases) lenis and aspirate. In the common alphabet, when *b* is surd, it is written *p*, but surd or whispered *w* or *m* cannot be represented; and whilst *h* in *bh* does not destroy the vocality of *b*, it renders *mh*, *rh*, *lh*, surd. We want, therefore, the means of representing sonant and surd, independently of aspiration. In the examples to be given in the sequel, the Greek aspiration and accent marks will be used together, but the latter should be filed away to a uniform thickness, to distinguish them from accent marks, which are tapering. Thus

ˆ	means lenis-surd,
ˆ	“ aspirate-surd,
ˆ	“ lenis-sonant.
ˆ	“ aspirate-sonant.
ˆ	“ aspiration through the mouth, as ‘l for lh.
ˆ	“ aspiration through the nose, as ‘m for mh.
ˆ	“ “ through nose and mouth simultaneously.

193. *The following scheme* indicates eight mutes and as many possible liquids; eight lenis forms, each of which may be aspirated; eight that are pure or oral, each of which

may be nasalised; and eight sonants, each of which may be voiceless. To these might be added the coalescents as modified by nasality, aspiration, or whisper. To prevent confusion from so many minute marks, the lenis are here neglected, and the sonant and surd phases have the additional indication of heavy and light letters respectively.

## 193 a. SCHEME OF CONSONANT PHASES.

INTERRUPTION.	little	nasal	sonant	lenis	1	w <sub>c</sub>	.	.	.	.	l <sub>c</sub>	.	.	.	.	r <sub>c</sub>
				asper	2	°w <sub>c</sub>	.	.	.	.	l <sub>c</sub>	.	.	.	.	
			surd	lenis	3	w <sub>c</sub>	.	.	.	.	l <sub>c</sub>	.	.	.	.	
				asper	4	°w <sub>c</sub>	.	.	.	.	l <sub>c</sub>	.	.	.	.	
		pure	sonant	lenis	5	w <sub>c</sub>	.	.	.	.	l <sub>c</sub>	.	.	.	.	r
				asper	6	°w <sub>c</sub>	.	.	.	.	lh	.	.	.	.	rh
			surd	lenis	7	w <sub>c</sub>	.	.	.	.	l	.	.	.	.	r
				asper	8	°w <sub>c</sub>	=	wh	.	.	lh	.	.	.	.	rh
	much	nasal	sonant	lenis	1'	b <sub>c</sub>	=	m	.	.	n	.	.	.	.	ᄎ?
				asper	2'	°b <sub>c</sub>	=	(°m)	.	.	'n	Albanian.				
			surd	lenis	3'	p <sub>c</sub>	=	m	.	.	n					
				asper	4'	°p <sub>c</sub>	=	(°m)	.	.	'n	Cherokee.				
		pure	sonant	lenis	5'	b	.	.	.	.	d	.	.	.	.	
				asper	6'	°b	.	.	.	.	dh	.	.	.	.	z
			surd	lenis	7'	p	.	.	.	.	t	.	.	.	.	
				asper	8'	°p	=	φ	.	.	th	.	.	.	.	s

194. We are here shown, that however proper “ph” and “th” may be to indicate a kind of *h* modified at the points *p* and *t*, this notation is entirely inappropriate in *mh*; for as *ph* breaks the labial barrier of *p*, *mh* should do the same for the nasal element *m*. Producing a sound modified by air passing from the lips, *mh* should mean (*v.*) a nasal *v*, or rather, a nasal German *w*, for *m* means a nasal, and *h* a mouth aspiration of it. *B<sub>c</sub>* is strictly *m*, *p<sub>c</sub>* the same (°*m*) whispered, °*m* does not distinguish between sonant and surd, nor *b<sub>h</sub>* or °*b<sub>c</sub>* between oral and nasal. The latter might be read with the lips closed or open, if not restricted to an oral phase.

195. We require an aspiration mark for the mouth, as employed in the Greek ρ, and another (°) for the nasal phase, which we will name *afflatus*, this being one of the Latin terms for aspiration. In the preceding scheme, mute 2' is a sonant nasal aspirate; and were the aspirate mark inverted (°) it would be equivalent to °*m* sonant afflate. But the increased breath necessary to aspirate the former would drive the air through the nostrils, so that in most cases there would be both aspiration and afflatus.

196. *Theoretic elements*, like nasal *b<sub>h</sub>*, *ph*, *v*, *f*, *lh*, *rh*, would probably be inconvenient in speech, on account of the effort required to drive voice or breath through the two apertures, and the nice adaptation of mouth to distribute the current between the two. *a.* It is worthy of remark, that when the liquids and nasal mutes are surd, they are likely to become aspirate.

197. *The liquids do not include* the nasal mutes *m, n, ng*, although on a cursory view, a table like the following, which would associate *l, m, n, r*, would satisfy most grammarians.

Voice Interrupted,	{	little, {	liquids, w, l, r, y.
		nasals, m, n, (r.) ng.	
	{	much,	mutes, p, b, f, t, &c.

This is incorrect, because, if *n* as a nasal *d*, is to be thrown out of the mutes into another division, we must throw a nasal *l* out of the liquids to form still another. For the existence or non-existence of such an *l* in nature, has nothing to do with the question of arrangement. But Medhurst (Dict. p. xxxii) mentions such a sound in Chinese—"when it is joined to a nasal final, the power of the *l* is in a great measure merged in the nasal, in which case it acquires a sound something similar to *n*." This *l* is liquid No. 1 in the scheme. "*Kw<sup>a</sup>* is the same with the 20th final *kwa*, only pronounced with a strong nasal termination, as if written *koo-w<sup>a</sup>*." Medhurst p. xxxv. This seems to be *w*, No. 1 of the scheme. Böhtlingk mentions a nasal of German J. Compare Albanian *njĭ*, (one) a nasal syllable.

198. In the dental column, No. 6 is a vocal aspirate *lh*, which we attribute provisionally to Irish, its surd cognate being in Welsh. In the next column there is a Sanscrit letter which should probably be located farther back than *r, s*. It may have been a French *j* nasal afflate (ĵ,) No. 2 of the palatal contact.

199. According to the description of Sir Wm. Jones,\* the cerebral *D* can hardly be a pure mute, for—"When the tongue is inverted with a slight vibratory motion, it has a mixture of the *ra*, with which it is often, but incorrectly confounded." Colonel Vans Kennedy† observes that cerebral *T* "is peculiar to the Sanscrit alphabet, and in sound partakes of *d* and *r*." The effect of such a sound would recall a vocal sonant untrilled *r*, but with Mr. Ellis, we think these descriptions unsatisfactory.

\* On the Orthography of Asiatick words, Asiatick Researches, London 1801, vol. 1. The following is an extract from p. 33:—"Agreeably to the preceding analysis of letters, if I were to adopt a new mode of *English* orthography, I should write Addison's description of the angel in the following manner, distinguishing the *simple breathing*, or first elements, which we cannot invariably omit, by a perpendicular line over the first or second vowel." (In 'sm' for *some*, and 'seh' *such*, the vowel is understood after *s*, as in Sanscrit.)

"So hwen sm énjel, bai divain cãmánd  
Widh raisiñ tempests shées a gilti land,  
Sch az äv lét ór pél Britanya pást,  
Cálm and sirín hi draivz dhi fyúryas blást,  
And, plíz'd dh' álmaitiz árders tu perfórm,  
Raids in dhi hwerlwind and daireets dhi stárm."

† The same author thinks that Sanscrit *dzh, tsh*, becoming *y*, and that *sh* became Greek *h* and Persian *k*—thus taking, as we believe, the younger for the older, and reversing the course of the transmutation.



200. *If Welsh rh is made sonant*, it will bear considerable resemblance to Slavonic *rz*\* which, in Bohemian is both sonant and surd, although unacknowledged. It is a trilled *r* with a concurrent buz very like French *j*—itself the aspirate of some variety of *d*. The hypothesis is here offered, that this sound is due to an attempt to vocalise *rh*, and it is acknowledged to be a philologic analogue of *r*, as in Polish, *Rzym Rome*, Bohemian, *R'egor' Gregory*, *Bedr'ich Frederic*.

201. *In the consonant scheme* of the Penny Cyclopædia, (1833, Vol. I, p. 380, by Prof. T. II. Key,) *b, bh, p, ph*, are arranged around the bottom of a cube, one at each angle; the dentals around the middle, and the gutturals around the top; so that *d* is above *b*, and *gay* above *d*, the letters on the angles being

b	p	d	t	g	c
bh	ph	dh	th	gh	ch = $\chi$

The silibants are arranged in an independent class, and the “liquids” *r, l, m, n*,—a very objectionable arrangement, for the omitted *wh* and *ng* are as important as *ph* and *n*; and *ph, f, th, s, sh*, form a regular gradation of aspirates going back from the lips. An octagonal figure would have given several better arrangements, of which the following is one—

w	wh				
m					mh
b					bh
p	ph				
l	lh				
n					nh
d					dh
t	th				
y	yh				
ng					ngh
g					gh
c	ch				

\* A fact first noticed (Jan. 29th, 1853,) whilst constructing the foregoing scheme for this essay, and trying the vocal effect of its constituents. Mr. Ellis (MS.) calls attention to the following relations, the sounds represented above *z* and *zh* being sonant—

<i>rh</i>	<i>rh</i>	<i>srh</i>	<i>zrh</i>
<i>s</i>	<i>z</i>	<i>sh</i>	<i>zh</i>

## CHAPTER IX.

## PHASES OF WORDS.

Copious even to excess, as is the literary labor of our age, and ever seeking new topics, new methods of verifying old ones; there are yet subjects to be found, either not touched upon at all, or scantily and incidentally treated, without due regard to their proper value. In the great domain of natural history and the physical sciences, the rapid growth of knowledge, and its subjection to new laws and generalisations, have created the need of *fresh divisions* in every part; of *altered nomenclature*, and *particular treatises* on topics, the increasing importance of which compels this separation.—*Edinburgh Review*.

202. *The elements thus far discussed* afford sufficient material for an elucidation of the mode of their employment in speech, and the causes which influence the physiognomy of words. Several chapters will now be devoted to the phonetic and etymologic subject of the Phases of Words. *There are four phases of words*—*Metáthesis*, or transposition; *Epénthesis*, or increase; *Ecthesis*, or elision; and *Anáthesis*, or mutation.

## METATHESIS.

203. *Rapidity of utterance requires* that in pronouncing the sequents LA, LI, PL-, PR-, the cavity of the mouth must be set for A, I, before the L is formed, and the tongue be placed for L, R, before the P is formed, as in saying pl-ay, ta-bl; pr-ay, ta-pr. This may cause the elements to be displaced, that which should be last getting the first place, by a *physical* process. This is partially recognised in Sanscrit orthography, where *tig* (to strike) is written with the vowel character preceding that for *t*, as if *itg*, but read *tig*.

204. *The mental image of a word* being a whole, and its broken elements and syllables a succession of parts, these may be confounded in the emission by a *mental* process—an accident of a kind which sometimes happens in writing. We adopt the mark (x) used by Dr. Tschirsnitz\* to indicate metathesis. The following are examples: Ang. brid, a bird; aesian and ascian, to ask; Eng. dial. gers, grass.

Croatian,	stro	krap	mleko	brada.
	x	x	x	x
English,	stork	carp	milk	beard.

## EPENTHESIS.

205. *Epenthesis is the lengthening* of a word, as by the use of affixes, whether prefixes or suffixes. *Ne-ar* is an old comparative meaning *more nigh*, but the suffix being forgotten, the word acquired a positive sense, with a double comparative in ne-ar-er. In old high German, saec-lin-chin is a double diminutive of sack; and esel-in-chi-l-in may be a triple

\* *Natürkunde der sprächlaute* dârstellend das wörterreich der deütschen sprache nâch lauten und begriffen natûrwissenschaftlich begründet und geordnet. Breslau, 1841. 300 pp. 8vo.

or quadruple diminutive of *ass*, although it is more probable that *in* (in one or both cases) is a feminine sign.

206. *A consonant is sometimes inserted* as a fulcrum between vowels, as in witti-c-ism, ego-t-ism, *μη-κ-έτι*, or a vowel between consonants, as in the Havaian piladel-e-pia for Philadelphia. Among the causes of epenthesis are *cyclesis*, *eduction*, and *induction*. Other causes will be mentioned in later chapters.

## CYCLESIS.

207. *In withdrawing the tongue from the palate*, if it is done with a cycloidal motion, like unrolling it from the tip backwards, *t* may be followed by an inserted *s*, as in German, or by *sh*, as in English; and *d* may be followed by English *z*, as in Italian, or by French *j*. Germans and Italians are so accustomed to it that they corrupt Latin with an imaginary *s* after pure *t* in words like *nāt-i-o* (nation,) *lēct-i-o* (a choosing,) reading *natsio* and *lectsio*.

## EDUCTION.

208. *As the opening of the nasal passage* turns D into N, if in saying *ten* this passage is closed before the voice is stopped, 'tend' will result; and from *tēnēr* and *gēnūs* (*gēnēr-is*,) tender and gender are formed by the eduction of *d* from *ŋ*. In lantern from *lātērnā*, the nasal passage is allowed to open before the *t*, forming *n*, as *b* gives rise to *m* in *strābo*, Ital. *strambo*. Other examples are, number, tremble, lend, salt, thimble, remember, contempt, consumption. Latin *hūmīlīs*, Eng. humble, Spanish *humilde*. In the French *pivoine*, *v* is educed from *o*; and CAMPHORA gives the German *kampfer* by *eduction*, and the Slavonic *kafer* by the *absorption* of *m*. German *pfeffer* (pepper,) *pfad* (path,) &c. Greek Sappho, Bacchus, Matthew.

209. *Educed elements are not inserted* in the sense that *n* is inserted in AlbaNcella, anciently Albocella; or the *d* in a(d)vance, or *r* in t(r)asury, vag(r)ant, Ta(r)tar, as these are not due to the mechanical action of the organs.

210. *In examining Spanish*, we find I introduced in a few words, as in *viento* (wind,) from *vēntūs*. If we compare Spanish words in *ve-* with those in *vi-*, we find that the latter exceed the former somewhat in number, so that the change might be attributed to the influence or *induction* of a larger upon a smaller class. But on comparing other Spanish words, as *tiempo* (time,) from *tēmpūs*; *piel* from *pēllīs* (a skin;) *diente* from *dēntīs* (of a tooth;) we find that the forms in *te-*, *pe-*, *de-*, greatly exceed those in *ti-*, *pi-*, *di-*.

211. *In forming the syllable PE-*, if the mouth be not set soon enough for the E, the aperture will be that of I, which sound will be interposed (as in these examples) as an eduction from E. In the same manner, on the labial side of the vowel scale, U is educed from O, as in passing from Latin to Italian in *sōnus suono* (sound,) *sōrōr suore* (sister,)



hōmo *uomo* (man.) In *nōvus nuovo* (new,) the Spanish form is *nuevo*, where, after the eduction, the O passed by transcession to E. Compare *cōrpūs cuerpo*, *bōnus bueno*, † *Fonte\** *fuate*. In *cōrīūm* (a hide,) Italian *cuojō*, U is educed from O, *r* is elided, and *i* closes to its liquid congener.

212. *Eduction may preserve the length of a word*, and be spontaneously used for this purpose when the loss of a consonant would shorten it, as in Latin † *corde* (heart) Italian *cuore*; *corium cuojō*, &c.

213. *The French inverse diphthong oi* probably arose eductively after labials, as in *poire* (pear,) which is nearly *pwar*, or in Latin letters *pv̇ar*; *voie* (a road,) *pois* (pea, *s* silent,) *quoi* (what,) *moine* (monk,) *moins* (less,) = *mv̇a*, with *a* in *at* nasal; *bois* (wood,) *foie* (liver.) After being thus formed, the use of this *oi* would be extended, as in *oindre* (to anoint,) = *v̇a,dṙ*; *croitre* (to grow,) = *crv̇atṙ*.†

#### INDUCTION.

214. *Induction is the influence* of larger classes of words upon smaller ones, causing uniformity, and regularity in grammatic inflections. It may lengthen, shorten, or otherwise vary words. Thus *clift* is formed from *cliff* by the induction of words like *lift*, *drift*, which exceed those in *-iff*. Similarly, the *-tion* termination carries with it *ocean* and *physician*; *-idge* of carriage, marriage, porridge, controls the old English *-age* termination once heard in *selvage*, *garbage*, *baggage*, *privilege*, &c., and *dotard*, *wisard*, &c., have induced *Spaniard*, and the vulgar *scholar*.

215. *Italian prefers English y to l* in certain places, and introduces it instead, as in *plūmbū<sup>m</sup>* (lead) *piombo*; *plānus* (plain) *piāno*, Spanish *llano* (*ljano*, dropping *p*), Neapolitan *chiano*, with a *cay*, not transmuted from the *p* of *piano*, but educed from the *J*.

216. *Alliteration is a variety of induction* in which an element suggests its repetition, as in *pērdīx*, Fr. *perdrix*, Eng. *partridge*; Latin *amiTa*, Fr. *ta<sup>n</sup>te*; Eng. *pitapat*, *slipslop*, &c.

217. *Reduplication* is a variety of alliteration common in Greek, and less so in Latin.

218. *There is an apparent interchange* of initial E and S between French and English, which cannot be accounted for on any theory of the elements. It occurs in

étrange	épagneul	épeler	ete <sup>n</sup> dard	écosse
strange	spaniel	spell	standard	scotland

\* It is often necessary to use and indicate the inflection of a word, and a mark (†) will be adopted for this purpose, in which the little directing branch is directed towards the *graph* (glyph) or written word. Dialectic forms will be marked with (‡) an allied figure, the directing mark being turned away, as in *curds*, † *cruds*. It is often inconvenient to give the meanings of illustrative words, and deceptive to allow one meaning to stand for several cognates, hence the mark (‡) will indicate that the meaning of several cognates is not quite identic, as in *beam*, German ‡ *baum*—meaning *tree*. These marks are made from the dagger of the printers.

† This view, that *o* in *oie* is a coalescent, wants confirmation, as, from want of opportunity, it has not been examined in nature for ten years.

In comparing the first pair with the Latin original *extrānēus*, we find that *es* of EX has been elided from the French, and *ee* from the English form, so that this apparent interchange is an example of *elision*. But this will not account for the next forms.

219. In *Spanish* (which differs from Italian in this feature) initial S is not followed by some consonants (f, p, v, m, l, n, d, g, c, q); but as *es* followed by *c* &c. is a common initial combination, there is a feeling that the initial S in SC-, &c., ought to make a distinct syllable, a feeling which is realised by prefixing *e*-, whence † scōrpīōn-īs became *escorpion*, spēcīēs *especie*, &c.

220. This *incompatibility* of certain sequents occurs to a less extent in French, in which, although words commencing with sp-, sc-, st-, exist, there is a tendency to prefix E-, forming *ésp*-, *ésc*-, *ést*-, and the syllable being attained, the next tendency is to get rid of the S, which was an unstable element, even in Latin. This accounts for the following French forms, none of which are examples of a transmutation of S to E.

spēcīēs	stómāchus	spīrītus	stābulū <sup>m</sup>
espèce	estomac	esprit	é..table

Hungarian has *o* similarly prefixed in *ostoba* (stupid), and *oskola* (school,) adapted from the Latin.

## CHAPTER X.

### ELISION.

Such a renovation and extension of the reform of philosophy appears to belong peculiarly to our own time. We may discern no few or doubtful presages of its approach; and an attempt to give form and connexion to the elements of such a scheme cannot now be considered premature.—*Whewell*, Pref. to *List. of the Inductive Sciences*.

§ 221. *Elision* is a prominent agent in breaking up by an *organic* process, the forms of words as built up by a *mental* process, and it causes much difficulty in etymologic investigations. In English it causes *al* to mean an *awl* and an *eel*, by reducing the Latin *AcuLa* and *AngvīLLa* to the same dimensions. The German *zettel* (= tsɛtl) as a *note* or *billet*, is cut down from *sCIDuLa*, and as the *chain* or *warp* in weaving—from *CATEnuLa* a little (*cātēnā*) chain, preserved also in the German *kette*.

222. Some nations reject parts of words which others retain, causing differences in languages of the same stock, as Welsh and Irish. The English *four*, Welsh *pédwar* (*e* in *met*, Eng. *w*) and Irish *cáthar* (each *a* in *at*), bear so little resemblance to each other, that without their history, it would be rash to consider them cognates. They are, moreover, cited

erroneously for the transmutation of *cay* and *p*, as Italian *piano* and Neapolitan *chiano* (kiano, § 215) might be cited for the same purpose.\* The English trilateral for *four*, stands in the Latin QVATUOR; Welsh takes a different portion—QVATVOR; whilst Irish claims the initial—QvATvOR.

223. The Latin QVINQVE is older than the Sanscrit and Zend *pantshan* (five.) It gives the Welsh *pym*, Aeolic Greek  $\pi\acute{\epsilon}\mu\pi\epsilon$  (by turning N to M through the influence of P formed from V,) and  $\pi\acute{\epsilon}\nu\tau\epsilon$ , probably the newer form. QVINQVE also gives the Irish *cuig* (as in *coo*, *ig-nite*,) which on account of retaining both gutturals, is purer than the Welsh and Greek forms. These relations will appear in the following tables, where *r* is to be read as English *sh*.

Latin . . . . .	Q V A T U O R	Q V I N Q V E
Irish . . . . .	c .. a θ .. a r	c u i .. g ..
Lithuanian . . .	k .. e t u .. r i	.. p e n k .. i
Ceylonese . . . .	h .. a t .. a r a y	.. p a .. h .. a y
Sanscrit . . . . .	tr .. a t u a r	.. p a, .. tr .. a n
Armenian . . . .	tr .. .. ü ö r .. s	h .. i v c ..
Persian . . . . .	tr .. ā h .. a r ..	.. p e n tr ..
Bengalee . . . .	tr .. ā .. .. r i	.. p a, .. tr ..
Wallachian . . .	.. p ā t .. .. r ū	tr .. i n tr ..
Welsh . . . . .	.. p e d w a r ..	.. p y m .. p ..
Gothic . . . . .	.. f i d v o r ..	.. f i m .. f ..
Greek . . . . .	†τ .. é ττ .. a ρ ε ζ	.. π é μ .. π ε
“ . . . . .	† .. π í σ υ .. ρ ε ζ	.. π é ν τ .. ε
Albanian . . . .	c .. ā t .. .. r ..	.. p ε, .. s ..
Oscan . . . . .	.. P E T .. O R A	.. P O M T .. I S
Old French . . .	.. p e t .. o r	Fr. c .. i <sup>n</sup> .. q

224. The Latin is the oldest of these forms of *four*, and next the Irish and Lithuanian. The Sanscrit form is old only in its vowels, in which it is equalled by the modern Persian, which has an anomalous *h* probably arising from a transmutation of aspirates. Of *five*, the Latin form is the oldest, and next the Irish and Lithuanian. The Lithuanian *keturi* (four) takes the *guttural* in the first syllable, like the Irish, and in the second the labial,

\* “The interchange of *s* with *h*, and of *h* with *p*, are the most striking cases. . . . There are scarcely any words in Irish which begin with *p*, . . . and it is no less observable, that a considerable number of these words, whose initial in the British language is a *p*, begin in Irish with a *h*, or as they constantly write it, with a *c*.”—*Winning's Manual of Comparative Philology*, London, 1838, p. 128-9.

† For the transmutation of *cay* to *t*, compare Doric  $T\acute{\epsilon}\lambda\lambda\omicron\varsigma$ , Ionic  $K\acute{\epsilon}\lambda\lambda\omicron\varsigma$  (he, that;) Latin PASCERE, French *paître*, to pasture. The Pehlvi, Hindustani, Deccan, Gudzherat, Mahratta, and Gipsy forms, closely resemble the Persian.



like the Welsh. In the first syllable of *penki* (five) it takes the labial with the Welsh, and in the second the guttural with the Irish.\*

225. *The Latin* qVI (who) is *pwv* in Welsh (with *p* educed from *w*,) and CI in Irish, Persian, Turkish, Hungarian, French (qui,) and Italian (chi.) Latin EQ..VUS, CAB-ALLUS (horse) Welsh *eb-ol*, English *cob*, Gr. *ἑππος* and *ἑξος*, Irish *äch*. The Latin *äqvā* gives the Sanscrit *äp*, the Rhaetian and local Spanish *aua*, the Austrian *ach*, Lettish *akka* and Welsh *ach* and *aw*. The Sanscrit *prat'hamas* (first) gives the Greek *πρῶτος* and Latin PRIMUS: and Latin TEMPUS gives to English *time* and *tense* (through old French *temps*,) the *m* being assimilated to *n* by the influence of *s*.

226. *In comparing Latin and its cognate* the ancient Oscan, we find that the latter rejected the guttural in similar cases, and used P instead of V;—NEQUE nep; QVOS pus; QVAM pam; QVIDDAM pidum; QVIS pis; QVI pici. (*Mommsen*, Oskische Studien, 1845–6.)

227. *The nature of the relation* between the German *blei* and English *lead* may be understood from the following table:

Greek	μ	ο	λ	υ	β	δ	ο	ς
Latin	P	..	L	U	m	B	..	U <sup>m</sup> <i>m</i> educed from B.
Anglish	b	..	l	o	m	..	a	whence a bloom of metal.
Polish	..	o	l	o	v	..	..	
Welsh	p	..	l	w	m	..	..	
Danish	b	..	l	y	..	..	..	and lod a plummet.
German	b	..	l	ei	..	..	..	
English	..	..	l	ea	..	d	..	lode, plumb, plummet.†

There is a Greek form *μόλεβδος*, probably newer, because the V (of the Latin form) is seldom derivable from I, but often from Y.

228. *Absorption* (eisèresis) is the reverse of eduction, and is a kind of elision in which an element is lost when two belonging to the same contact occur together. Thus *l* has been absorbed by *d* in *solder*, and *m* by *p* in the Spanish *copilar* from the Latin original of *compile*.

\* "The combinations *gu*-, *khu*-, or *gw*-, *khw*-, require investigation phonetically. Why should a labial after a guttural be easy? simply because of the ease of preparation, the lips being quite free in the first. But why insert a labial between the guttural and vowel? I think in some cases to keep the guttural from palatisation,—*khwi* running no chance of falling into *kjhi*. In other cases, it may be that the lips leaving the throat free, the vowel is more readily prepared. When the mouth is used to this combination, it takes to it readily. Thus *bhelf* becomes *guelf*, but why does *bhaiŭling* become *gibelīn*' and not *guibellīn*'?—You assume the double form to have been the more ancient; but here we have a known case of the double form being more recent; and a case of the single guttural being more recent than the single labial. I think the conclusions of § 224 are therefore hazardous."—*Ellis*, MS. note.

† In all such cases as the last two, Mr. J. P. Lesley thinks the analogy maintained by the loss of a labial from between the vowels; he therefore reads *b..le..i*, *le..ad*, and considers the full or typical form to have been *μολυβ(α)δος*. Proceed. Am. Phil. Soc., Vol. VII. p. 134. In the Old English of the *Legenda Aurea*, the metal *lead* stands 'leed,' = LED, and *led* as 'ledde.'

## CHAPTER XI.

## MUTATION.

La forme des mots varie, leur essence ne varie jamais. —*Baron de Merian.*

§ 229. *Anáthesis or Mutation* is the replacement of one element by another. It is of four kinds:—1, Intermutation; 2, Commutation; 3, Permutation; and 4, Transmutation.

230. *Intermutation* is the interchange of vowels, which may take place in three modes, namely: by

Precession, a moving forwards,  
Recession, a moving backwards; and  
Transcession, a moving across.

231. *Precession* ( > ) is a vowel change from a more open to a closer position of the organs, towards the lips or throat. The term is adopted from Crosby's Greek Grammar.

232. *Recession* (marked < ) is the reverse of precession, and is much less common. It is the change from one vowel to another on the same side of the vowel scale, as from Latin URSUS (a bear) to Spanish OsO; Latin DĪGITUS, Spanish dEdO; Latin MĪRABILIS, French mErveille, English mArvel; Latin LĪNGVA, Spanish lEngua, French lA<sup>n</sup>gue.

233. *Transcession* (marked ×) is the interchange of lip and throat vowels across the vowel scale, as between U and I in *food, feed*; O, E, in English *snow*, German *schnee* (=rNE;) Latin BONUS (good) BENE (well.) It may be combined with precession (×>) as in passing from O to I, (a rare phase as in *roll, reel; dole, deal*; German *ohr*, English *ear*;) and from E to U; or with recession (×<) as in passing from I to O, and from U to E, these three phases being extremely rare.

234. *Anallaxis* is the change from *one* element to *two* others, one of which stands on each side of it. As E stands between A and I (§ 238) it may happen that in the attempt to produce it, the organs may fall successively into the positions on each side of it, producing A-I, or (in case the I is coalesced) ÆE, as in the German *mehr Schnee* (more snow) which becomes *mai sehnai* in low Suabian.\* The following are examples from ancient and modern geographical names, assuming that the derived forms have been diphthongal at some period—

EBĒILLINUM Baillo, BETHSAN Baïson, MENTESA Bentaëz.

235. *Upon the labial side*, O becomes A-U or AV, as in SONUS *sound*; old Suab. lob, German *laub*; Ger. korn, melōne, Austrian *kaurn, melaun*;\* French bo<sup>n</sup>té, English *bounty*;

\* Woëher, Allgemeine Phonologie, Stuttgart, 1841, p. 244-5.

English *bow* and *bow*, and in the Irish dialect of English, where *bold*, *hold*, *cold*, &c., become *bowld*, &c., influenced by *l*.

236. *Reversed anallaxis* appears in the Swedish JAG compared with Latin EGO (I,) and in the modern IAlea, from the ancient ELÆA. The following are Rhaetian examples—

tERRA tIAra *earth*, vERMIS vIArm *worm*, vESPA vIAspra *wasp*.

“Some words that might be supposed to be under Wa [English *w*, *a* in *far*,] are to be found under O, as the syllable *wa* is often pronounced like *o*, and *o* like *wa*.” (*Baraga*, *Otshipwe Dictionary*.) The latter (*o*÷-*wa*, § 245,) is an example of reversed anallaxis, the former (*wa*÷-*o*) of metallaxis.

237. *Metallaxis* is the replacement of *two* elements by *one* that is intermediate, being the reverse of anallaxis. It occurs in passing from AI to E and from AU to O, as in Latin BALÆNA, Italian balEna (a whale,) Latin cA·VSA, (a cause,) Italian cOsa, French chOse; Latin cA·VDEX and cODEX (a stem.)

238. *The following tables* of the affinities of the primary vowels may be used in studying intermutation. In the second one the complementary vowels are placed; in the third, the close of the organs to French *u* is indicated, and the probable manner in which the letter Y was suggested from its relations to the vowels V (*oo*) and I.

		Arm	
	Owe	vEin	
pUll		machInc	

	A	
awe	urn	
O	E	
U	I	

A	O	V	Y
	E	I	

239. *Intermutation* being mostly in the closing direction, when U and I are reached, the recession continuing, U may become the labial, and I the guttural coalescent. But let the vowel of the German *kuh* (*coo*, a cow) be closed to English *w*, and the result (*ew* in *qu-een*) is hardly pronounceable until *a vowel is interposed*, when the English form *cow* appears.

240. *If I be closed upon* sufficiently to form the guttural coalescent, this must be aided in a similar manner by a vowel, for coalescents appear in no other manner in English. Hence the French *cri*, thus treated becomes *cry*, (that is, in Latin letters CRÆ,) *by precession and epenthesis*, not by anallaxis.

\* Castelli, Wörterbuch der Mundart in Oesterreich unter der Enns. Wien, 1847, p. 13.



241. *The coalescent is the principal element of a diphthong.* In Ellenic (Modern Greek) *av* has been closed to  $\alpha\phi$  and  $\alpha'\beta$ , consequently it has no coalescent, and consequently it is not a diphthong.

242. *There is a limit to intermutation*, so that it is hardly possible to find an example of a departure from A to O and U, and a return through I and E to A, and a circuit in the opposite direction would be still more difficult.

243. *As A:V can return to O, and A:J to E by metallaxis; and as the former can become U and the latter I by the loss of A; the triplets O, U, AV, and E, I, AJ, furnish two sets of elements which circulate among themselves, apart from the more open vowels.* They may be tabulated thus:—

	O			E
AV	U		I	AJ

These relations, and those of Y and German *ö* are shown in the next diagram.

		A		
	O	ö	E	
AV	U	Y	I	AJ

244. *Anallaxis is older than metallaxis*, and vowels precede diphthongs, so that when both occur in cognate words, those with a vowel may be considered the older, although immediately derived from diphthongs. Thus, although the Spanish *col* and French *chou* (cabbage) are derived from the Latin *cāvlis* (a stalk, cabbage,) and Greek *καυλός* (a stem,) the original vowel was A, as in the Sanscrit *rālāṣ* (a stem) the initial of which is less old than the *cay* of the other forms.

#### 245. MARKS OF MUTATION.

++ indicates an interchange, as O++U, P++B.

+− or −+ is placed between a derivation and its primary, the crossed end indicating the root, or earlier form. † indicates a primary, a genuine form, or a true root.

‡ indicates a false original, as in ‡*shine*, +−*shone*, where *shine* is not the true original whence *shone* is derived; one or both having come from an earlier form. The Greek ‡*κλάζω* (to make a noise) is not the true original of *clang*, *clank*, because the gutturals of these are older than the palatal ζ. The following are examples of precession.

246. 1. Sanscrit dvA; 2. Danish tO, Irish and Persian do, old English twō; 3. English two (too); 4 old Nordish tvau; 2' Belgian twEe; 3' German zwIe-, Lettish diwi; 4' German zwei.

4	3	2	1	2'	3'	4'
			DVA			
		to		twce		
	two				zwie	
tvau						zwei

247. 1. Sanscrit dAnta (a tooth;); 2. Anglish tOth; 3. Greek οδοῦς; Gothic tUnθus, Eng. tooth;—2'. Latin dĒNS; 3'. Turkish dIr (deesh;); Eng. tine, in Latin letters TÆN.

4	3	2	1	2'	3'	4'
			dAnta			
		tOθ		dĒNS		
	tUθ				dIr.	
—						TÆN

248. *If we pronounce ou* of the Greek form like *ou* in *round*, the word, as far as this part is concerned, will occupy the fourth place of the labial side, and be a newer word than *tooth*, which is newer than *toth*, although the use of *o* in spelling *tooth*, might cause one ignorant of the sound, to suppose the Anglish and English forms to be of equal age.

249. *Precession is commonly confined* to one side of the vowel scale, as in most of the following examples.

A +- O +- U +- AV.

Latin frātēr (a brother) Gothic brOθar; German brUder; Welsh brawd.

Latin sānus (sane =SEN;); Belg. zOnd; Angl., Dan. sUnd; Eng. sound, with *d* educed from *n*. Latin pālūs; Isl. POL, Ang. PUL a *pool*.

Lat., Sp., Ital., cōrOñă, Belg. krOon; Rhaetian, crUnna; Eng. crown.

250. A +- O +- U +- I

Here U, instead of becoming AV, crosses to I. Latin fAḡus; Angl. bOe; Ger. bUche; Eng. *beech*. The Rhaetian *fau* is from FAGUs by elision.

Latin illÕc, illUc, illIc (thither.)

251. A +- E +- I +- Æ.

Latin ālAċēr; Fr. lE'ger; Sp. lIgero; Eng. light (active.)

Ang. nAther; Old Eng. nEther; Eng. neIther; and (vulgarly, as if) nigh-ther.

Isl. badi (both,) old high German bethe; old Fris. bide; German beide.

252. *A regular transition* has occurred in English from A thorough E to I, and the secondary vowel of *it*. This is shown by the fact, that the character 'A, a, æ,' used throughout the world with its proper power in *arm*, *far*, has in English acquired the power and name of the European 'E,' this in its turn has been confounded with the European 'I,' which, by a similar perversion, has become the partial representative of an epenthetic A.

253. *The following are examples of Latin words passing through French to English:—*

pāx	paix	peace	rācēmūs	raisi <sup>n</sup>	raIsin <sup>*</sup>
ăqvīlă	aigle	eagle	† rătīōn-īs	raiso <sup>n</sup>	reason
trăctārē	traiter	treat	dōmīnārē	dominer	domineer
sătīo	saiso <sup>n</sup>	season	făctū <sup>m</sup>	fait	feat
măcēr	maigre	meagre	clārūs	clair, †clér	clear
ăcēr	aigre	eagre	bălātū <sup>m</sup>	O. Ger. blēat	bleat.

Old Ger. slafan, Goth. slēpan, Eng. sleep, =SLIP. Ger. bārt, Ang. bērd, Eng. beard, =BIRD. Latin GRAVIS, Rhaetian grēv, Eng. grave, grIeve. O. French spare, Ang. spēre, O. Fris. spiri, Eng. spear. Ger. bahre, Fr. bière, Eng. bier, =BIR. Latin CLAVIS, Fr. clef =CLE, Persian kelid, Hung. kulcs, Eng. key, =CI. Sp. vinagre, Fr. vinaigre, Eng. vinegar. Latin strātā vīā, Old Eng. street, =STRET, Eng. street, =STRIT.

254. *The apologists of English spelling* will observe, that these English words with I, derived from an original A through an *ai* or *e* spelling, follow neither, but represent the derived I sound in the six modes *ai*, *ea*, *ee*, *e-e*, *ie*, *ey*:—raIsin<sup>\*</sup> alone taking the form of *plait* = PLIT. This literary irregularity does not appear in Latin, where precession is equally present, as in jăcīo I throw; ējēcto and ējīcīo I cast out:—căpīo I take; āccēpto I accept; āccīpīo I receive, whence *keep*, =CIP.

255. *The name of the English* people, language and country, affords a good example of this change. The country was ānglīā, the adjective and personal noun of which was ANGLICUS, whence the Anglosaxon language will be called English. The A of this became *ɛ* in *met* in the Germanic dialects and old English, and the vowel of *it* in proper English, Ital. Inglese, &c. And as English is almost as old as *English*, we find these words spelt with I in some of the earliest records of the language. Thus Craik (*Sketches of Literature*, 1844; 1, 208) quotes the date 1113 for

“England is thyne and myne.”

Yet to this day,† this venerable English language is ignored out of deference to English, (from which many of its forms *are not derived*,) and to the dialects of Scotland, Ireland, Yorkshire and Holland.

256. *In passing from Latin to Italian* and Spanish, E is usually retained, although it may become I, as in—

\* Walker's pronunciation—but now pronounced in the Irish mode. The etymologic spelling (so important with litterateurs,) being *rais-*, both in *raisin* and *reason*, the Irish mode was as proper for the latter as the former—for English speech and writing do not follow the same laws.

† February 5th, 1858.



allēvārē	Spanish	allIviar	<i>to alleviate</i>
erčātūrā	"	erIatura	<i>creature</i>
dēus	"	dIos	<i>deity</i>
ēeclēsiā	"	Iglesia, Fr. église	<i>church</i>
æqvālīs	"	Igual, Old Fr. Igale	<i>equal</i>
rēspōndērē	Ital.	rIspōndērē	<i>to respond</i>
sēcūrus	"	sIcuro	<i>secure.</i>

257. A vowel may be preserved for ages unchanged. The following are examples of vowel identity between Latin and English.

ōbēdīo	<i>obey</i>	rēgno	<i>I reign</i>	vēnā	<i>vein</i>
rēdīmo	<i>redeem</i>	prēcōr	<i>I pray</i>	vēlo	<i>I veil</i>
sītus	<i>seat</i>	mārīnus	<i>marine</i>	vērbēnā	<i>vervain</i>
crōc-īo	<i>croak</i>	ārmā	<i>arms</i>	pūppīs	<i>poop.</i>

Here the etymologic E is represented by *ey, ei, ay, ai*; etymologic I by *ee, ea, i-e*, (§ 254,) and etymologic O, U, by *oa, co*. Thus, an orthography which represents *different* forms as similar, must represent *identical* forms as different, and must still be considered etymologic.

258. The following words exhibit an identity of vowels between old Frisian and English.

fri	<i>free</i>	hi	<i>he</i>	swet	<i>sweat</i>
hir	<i>here</i>	mi	<i>me</i>	wepn	<i>weapon</i>
iven	<i>even</i>	thi	<i>thee</i>	hwer	<i>where</i>
del	<i>dale</i>	breker	<i>breaker</i>	tema	<i>tame</i>
hel	<i>hale</i>	stil	<i>steel</i>	niar	<i>near</i>
spiri	<i>spear</i>	tron	<i>throne</i>	saterdi	<i>saturday.</i>

Here a genuine I is represented by *e, ee, e-e, ea*. Here *me* is torn from its affinities Latin MIhi, Italian MI, German MIr, to associate it with English *me*, or perhaps French *me*, which is neither ME nor MI.

259. The vowel relations of allied languages are often irregular, as in the following Flemish and English examples, which have the same vowel (*o* in floor, door,) in the Flemish, but different ones in English.

voor	<i>fore</i>	sermoon	<i>sermon</i>	voor	<i>for</i>	doof	<i>deaf</i>
loos	<i>loose</i>	soon	<i>sun</i>	oor	<i>ear</i>	droom	<i>dream</i>
boom	<i>boom</i>	zoon	<i>son</i>	rood	<i>red</i>	stroo	<i>straw.</i>

260. A<sup>·</sup>J and A<sup>·</sup>V have arisen in the English *hide* (a skin) and German *haut*, from the old high Ger. HUT, which took the German form at one step, whilst the English form

had to pass through the English *hyd*, *hid*. *Hide* is newer than *haut*, but not derived from it, as represented in dictionaries; nor is *bound* derived from *bind*.

261. A:V becomes *awe* in English, by metallaxis (§ 237) varied by recession from the O point. *Chaw* has therefore not arisen from *chew*, but from a form like the German *kauen*. The Saxon (Lower Saxon) *kluven* precedes the English *clavian* (*clavian*) and this the English *to claw*.

262. A:V cannot occur before labials in English, as it can in German. Hence, old high German *bōm* (tree, pole,) became *baum* in German by anallaxis, and *boom*, *beam*, in English. German forms like the following are unknown in English, nor are they the antecedents of the English equivalents, although often quoted as such.

haufe	hcap	saum	seam	laub	(leaf)	haupt	head
laufen	leap	saufen	sup	auf	up	raum	room.

263. A:V cannot occur before gutturals in English; hence, there never were such English words as *bough*, *plough*, with a guttural following a diphthong, for the moment the diphthong appeared, the guttural disappeared. If the guttural was transmuted into *f*, as in *rough*, there could still be no diphthong before a labial. Richardson quotes Robert of Gloucester's *plowstaf* as his earliest citation for '*plough*;' and for *bough*, a line of Piers Ploughman (1362.)

Their som *bowes* bereth leves, and some bereth none.

In the same work *doute* is used; Robert of Brunne (1330) has *douted*; and Robert of Gloucester used *doutless* about the year 1297.\* From these and the French *doute*, the modern *doubt* is strictly derived, diphthongs being newer than vowels, and as the diphthong *could not be formed* without first rejecting the *b*, the subsequent representation of this rejected consonant was a mere literary blunder.

#### COMMUTATION.

264. *Commuation* is a grammatic interchange of elements, as in the Celtic languages. Thus, in the Gaelic, in writing *mōr* (great) and *bēn* (mountain) to indicate a *great mountain*, the *b* becomes English *v*, giving (in English spelling) *more-vane* instead of *more-bane*. In Irish, *mo* (my) and *mac* (son,) the *a* as in *what*, become, when used together, *mō mac*, the dotted *m* being English *v*. Welsh *eu Brawd* (their brother,) *dy Frawd* (thy brother,) *fy Mrawd* (my brother.) Here, as in Chinese, the affinity between nasal and pure (*m*, *b*,) is acknowledged and used in language.

\* Shakespeare alludes to a dialect or pedantism in which *doobt* for *doute* was used, and from which the *b* was disappearing. See *Love's Labor Lost*, Act 5, Sc. 1, 1631—"He draweth out the thred of his verbotie, finer than the staple of his argument. I abhor such phanaticall phantafims. . . such rackers of ortagraphie, as to speake dout fine, when he should say doubt; det, when he should pronounce debt; d e b t, not det; he clepeth a calf, caufe; halfe, haufe: neighbour vocatur nebour; neigh abbreviated ne:"



265. *Maraud*; Welsh *môr* (the sea,) *morawd* (a seafaring,) *ei Forawd* (his seafaring,) which suggests *Foray*, and the Irish *forainn* a journey; Old French *forer* to *forage*.

## PERMUTATION.

266. *Permutation is the interchange* of consonants of the same contact, and the well-known *Grimm's Law*, is a permutation analogous to the law of the vowels already stated.

267. B, P, F, M, &c. Latin *FīBēr*, Polish *bołr*, Eng. *beaver*, Sw. *befwer*—skewer, skiver, —*lieu*, lieutenant, lief,—*glādīUs*, glave,—*āBsentia*, Sp. *ausencia*,—Angl. *oredh*, Eng. *breath*, —Hungarian *krabsálni*, *krapsálni*, *kramsálni*, to *s-cribble*,—Greek *Μετὰ* and *Πεδὰ*, German *mit*, Eng. *with*,—Latin *cūMūlūs*, Dan. *hob*, Ger. *haufe*, Eng. *heap*,—Polish *barwa*, German *farbe*, color.

268. D, T, Th, L, N. Swedish, *liten* and *litet*, Eng. *little*,—Dan. *teft*, Eng. *tent*, Lat. *āNīmā*, Sp. *alma*,—Rhaetian *faulsch*, and *fodsch*, a *falchion*,—Lat. *ōDōr*, Sp. *olor*,—Lat. *pērDīx*, Ital. *pernice*, a *partridge*,—Hungarian *legy* (with a *d*) and *leny*, being,—Ger. *ding*, Sw. *ting*, Eng. *thing*,—Eng. *thorn*, Ger. *dōrn*, Sw. Dan. *torn*. The American tribes of *Menómonies* and *Assiniboinis*, were formerly known as *Malominis* and *Assinipoils*.

269. R, S, &c. Require, requisition,—*hurrah*, *huzza*,—*raise*, *rear*,—*jeer*, *jest*,—*this*, *these*,—Ger. *frieren*, to *freeze*,—Latin *Rōbūr*, a kind of oak, *Sūbēr*, the cork oak. In French and English, *s* between two vowels usually becomes sonant, as in *misery*, *deposit*, *busy*, the sonancy of the vowels being communicated to it.

270. *As Latin was without the sound* of sonant *s*, the tendency to form it between two vowels had to take another course. In poetic Latin the word for tree was *ARBOS*, which in the regular genitive case would make *arboſis*, but *ārbōrīs* was preferred, and the constant presence of *r* in the oblique cases induced (§ 214) its presence in the nominative *ārbōr*. Latin *ÆS* (brass, pronounced *ice*) *ÆRIS*, Gothic *ais*, *aizis*, with French *ai* and *z*. Latin *spēs* (hope, pronounced *space*, but long,) *spērārē* (to hope.) Nearly parallel with these, are the permutations of the true palatals.

271. G, C, J, Ng. As G and J have the same co-relation as B and V, they are equally permutable, as in *regal*, *royal*,—*garden*, *yard*,—Sp. *pagar*, Fr. *payer*, to pay,—Gr. *χαίρω*, Ang. *geonan*, Eng. *yawn*,—Old Frisian *iest* and *gast* a ghost. In vulgar English *y* is educes from *cay*, *gay*, as in *kind*, *cow*, *eard*, pronounced *CJÆND*, *CJA'V*, *CJARD*.

272. *The Greek χ loses its aspiration* in English, as in *χάος* chaos,—*λείχω*, Gothic *laigo*, to lick,—*χολή* gall,—*χρῖσμα* (chrism, and) grease. Spanish *j* (*g*) and Latin *J*, *C*, *G*, are permutable in Sp. *enojar* (to weary,) Fr. *ennuyer*; Sp. *ojar*, to eye, *ogle*, from *ōCulus*; *lēGībīlīs*, Sp. *legible*. The Latin 'J' has acquired this power in Spanish, nearly corresponding to the conversion of 'V' to an 'F' power, as in German, where *v* is *f*.



## CHAPTER XII.

## TRANSMUTATION.

IN NOVA FERT ANIMUS MUTATAS DICERE FORMAS CORPORA.—*Ovid.*

§ 273. *Transmutation is the interchange of consonants of different contacts.* It is due to Otosis, Assimilation, Dissimilation, Glottosis, Metallaxis, and Anallaxis. Its importance entitles it to a distinct chapter.

274. *The peculiarity of Latin, Welsh, and English, which place together a guttural and a labial (§ 222—4) of which one alone can be used and permuted in some other languages, may give rise to many apparent transmutations, as in the Welsh pedwar (four) and Irish cāthār (already cited,) which seem to present a transmutation between P and Cay.*

275. *Welsh has few words commencing with English w, but so many with gay preceding it, that this guttural is prefixed by induction to introduced words which were without it. This language has wine, pine, and gwine (a finch,) and the following examples show how new words might arise like the French G(u)illaume and English William with a seeming labial and guttural transmutation.*

gward, a guard, ward	gwin, wine
gwyrd, verd-ant	gwinegar, vinegar
gwyn (white,) wan	gwing, a wince, a wink
gwae, woe, Sp. guay, Lat. VAE!	gwag, a vacuum
gwallo, Lat. vāllō, to wall	gwr, gwyr, Lat. vīr, a man
gwlan, Lat. vēllus, wool	gwarant, guarantee, warrant.

276. *As the labial vowel U and guttural I are interchangeable, and have an intermediate in Greek Y, this has had a tendency to induce an occasional interchange between labials and gutturals.\* This partially accounts for the forms Βάλανος (acorn) Latin Glāns:—λύκος (wolf) Latin lupus. In λύκος the guttural is preceded by a partially guttural vowel, and in the Latin form, P is preceded by the labial U.*

277. *In the Belgian bevrijd and gevrijd (be-freed) there is no transmutation, because be- and ge- are distinct prefixes, probably present in βλέφαρον and Γλέφαρον (eyelid) from βλέπειν (to look,) which may be connected with λάμπειν (to shine) and g-learn. Compare the German Flimmern, and English Glimmer. The stem of Β-ράχ-ω and Κ-ρέχ-ω (to ring, c-rack) is seen in σό-ριγ-μα (a c-reaking.) Πότερος (which of the two,) Aeolic Κότερος, seem to have a different prefix, to a stem seen in the Latin uter, with the same meaning.*

\* Olivier, Des Sons de la Parole. Paris, 1844.

278. The Greek *σκόλον* is considered the original of the Latin *spōlīūm* (booty;) but *σκόλον* may be a cognate of *cūtīs* (a skin,) *καλύπτω* (to hide,) *cēlo* (to conceal;) and *S-POL-IU<sup>m</sup>* may be a cognate of *pēllīs* (a skin.)

## OTOSIS.

279. *Otōsis* is a change in words due to a misconception of the true sound, influencing consonants of the same quality; nasals, aspirates, sonants, and surds, generally retaining these phases in their new position. The word is formed from *ὠτος*, the genitive case of *οὖς* (the ear.)

280. The French nasal vowels recall the sounds which most nearly resemble them in English, as *m*, *n*, *ng*. This has turned -o" into -oon, as in *pontoon*, *bassoon*, *dragoon*.—M++N. Eng. *bosom*, Ger. *busen*, Latin *Mēspīn<sup>m</sup>* (a medlar,) Ital. *něspōlā*.

281. H++S. Gr. *ἐλκῆ*, Latin *Sālīx*, willow,—*ἐπέρ*, Sup̄r, over. In Hebrew, H occurs final, but becomes S in Greek and Latin, partly by induction and partly by otōsis. Hence, the double forms *Jonah* and *Jonas*; *Jeremiah* and *Jeremias* (with English *y* as initial,) perhaps inductively aided by Greek names in -as. There is a final Sanscrit aspirate which has a particular character, neither *h* nor *s*. This was probably *h* pronounced with the mouth partially closed, causing the breath to strike the palate and teeth, thus giving an effect resembling *s*. As heard by us in modern Bengalee, it sounded like a short abrupt *h*. We have proposed the figure 5 for it, as this is sufficiently like *s*, whilst it resembles one of the forms of German capital *h*.—H++F. Archaic Latin *Fircus*, Lat. *Hircus* (a goat.)

282. Sh++S, H. A person unacquainted with the English sibilant *sh*, would be likely to refer it to *s* or *h*, or to some other surd aspirate he might be familiar with. Hence, the English word *sheep* has become *HIPIA* in Hauaian, and *SIP* in Penobscot. For a similar reason the peculiar 'cerebral' *s* of the Sanscrit word for *six* became *h* in the Greek *ἑξ*, and *s* in the Latin *SEX*; whilst the Sanscrit word (said to contain English *sh*, and *w*) *shwa shu ra* became (if indeed this is the oldest form,) Greek *ἐνυρός* (brother-in-law) and Latin *sōcēr*. Having the original element *sh*, the Germans preserved it in their form *schwager*, and the Hungarians (*s* as *sh*) in *sogor*. The Latin took *s* by induction in both cases, because as an initial, *s* occurs about twenty times as often as *h*. The *cay* of the Latin *SOCER* is probably older than the palatal of the oriental form, which may have been *shwacura* originally.

283. Ch++F. When the old English *ch* (*χ*) began to fall into disuse, its sound was either dropped, as in *though*, *through*, *plow*, not, or confounded with *f*, as in *tough*, *cough*, *rough*, *enough*. So *χολή*, which by permutation gave *Gall* and *Colic* to English, gave *Fēl* (gall) to Latin. Contrariwise, the English *craft*, *soft*, *after*, are the Belgian *kracht*, *zacht*, *achter*.



284. Th++Ch, Ph, S. Gr. ὄρνις, gen. ὀρνιθος (a bird,) Doric ὄρνιξ, gen. ὀρνιξος,—φλάω and θιάω, to bruise,—Doric αΣάνα for αθάνα, Minerva,—Σιὸς for θεὸς a god, Eng. Theodore, Russ. Fedor. D++G, B. Doric Δᾶ for Γᾶ, the earth; but ὀνόφος (darkness) for γνόφος is by assimilation. Aeolic Βελφὶν for Δελφὶν a dolphin,—σάΜΒαλον for σάΝJαλον a sandal,—Ital. coDardo (a coward,) Sp. coBardo, partly influenced by o.

285. G++B,—C++P. Γήχων Attic Βλήχων pennyroyal,—Ηύανος and Κύανος a bean.

286. T++P, C. Aeolic σΗάδιον for σΤάδιον a race course,—Latin VēTulus (old,) Italian véCchio. Although T is more easily formed than Cay, if the number of the latter greatly predominates over the former, the rare occurrence of Cay derived from T may be the result. In a paragraph of Hauaian containing 160 consonants, 28 per cent. were *cay*, whilst a Latin paragraph furnished about 9 per cent. The former example contained no T, so that any word coming in with this sound would be likely to fall into *cay* by induction.

#### ASSIMILATION.

287. *Assimilation is the change of a consonant to adapt it to another with which it is brought in contact.* The *n* of *in* becomes *m* before *p*, *b*, *m*, by assimilation, as in im-plore, im-bue, im-mense, but remains unaltered before *f*, *v*, *w*, as in in-fect, in-vert, in-wall. *a.* Latin *n* always became *ng* before *gay*, *cay*, *ch*, *q*, as in in<sup>e</sup>cērtus, in<sup>e</sup>gēnuus, ān<sup>e</sup>clīsēs, in<sup>e</sup>qvīro, (§ 101) these words being cited for it by the ancients.

288. Latin had a peculiarity still preserved in Italian, of doubling a consonant as *tt* in āttēdo, and *nn* in ānnūncio. One of these consonants is in most cases absorbed in English, as in *attend*, *announce*, in writing which, the second character is a mark of shortness for the preceding vowel. There is but one *f* in affinity, Fr. affinité, Sp. afin<sup>d</sup>ad, but the Spanish alone shows its etymologic relation to the Latin āffīnītās (gen. affinitat-is) and Italian affi<sup>n</sup>it<sup>à</sup>, because there is no dissimulation about it, no misrepresentation, it pretends to nothing but what it is entitled to, and claims no addition but that of vocality for the *t*.

289. If 'accept' were a Latin word, it would be written *axept*; but its prefix *ad*, (which became *ac* before *cay* in āc<sup>k</sup>cēpto,) became *s* before an *s* sound, as in ās-sōciārē (to associate,) so that *assept* would have been the Latin form of the English word, and in fact, the true English form, because *ad*- stands in inscriptions unassimilated, as in ADGENSUS, AD-FECTUS, and as the assimilation was a departure from the true form which could not be transplanted into English, the attempt should not have been made.

#### DISSIMILATION.

290. *Dissimilation is the reverse of assimilation.* It prevents unusual combinations, and is due to induction. MF are incompatible sequents in Italian and Spanish, where they



break the law of assimilation and transmute (§ 273) *m* to *n*, turning NYMPHA, SYMPHONIA, into *ninfa*, *sinfonia*.

291. In *Italian* (as in *Latin*) *mm* are compatibles, as in *commissione*, *commissario*; whilst in *Spanish*, one *m* is dropped from *comisi-on*, *comisario*, as in the *English* equivalents *com-mission*, *commissary*. When one *m* is not absorbed in *Spanish*, the *n* is unassimilated, as in *conmoci-on* *conmiseracion*, *conmemorar*. Dissimilation occurred in *Latin*, for although *mf* occurs in the original of *circumflex*, we find *an-* for *am-* (*ambi*) in ANFRACTUS (*a turn*;) and the inscriptive forms CIRCUNFLEXVS, CIRCUNVENIO, CIRCUNDATA.

292. The *Greeks* spontaneously rejected two aspirates in certain cases; hence *θ* in *θριζ* (*hair*) became *T* in the genitive case *Τριχός* in consequence of the presence of *χ*. So *Τρέχω* (*I run*) is *θρέξω* in the future tense; and *Τρέφω* (*I nurse*) is *θρέξω*. The *-ish* in the words *Engl-ish*, *Span-ish*, seems proper in *Belg-ish*, with *gay*; but if corrupt *dzh* is used, this *Belgish* will give way to *Belgian* or *Belgic*; whilst *Russish* is rejected for *Russian*. ψ

293. The *English* ordinal suffix *-th* in *four-th*, *nin-th*, is *-d* in *thir-d*, and *-t* in *fif-t*, *six-t*, in the speech of those in whom the language instinct has not been effaced. In old *Engl-ish* we find *first*, *second*, *third*, *fourth*, *fift*, *sixt*, *seventh*, *eight*, *ninthe*, *tenth*,—*eight* being due to the aspirate once present in this word, which with its loss, could take *th* in *eighth*.

#### GLOTTOSIS.

294. *Glottosis\** is an organic change to facilitate ease in utterance, and it depends greatly upon the number, order, and frequency of occurrence, of the consonants concerned in it; practice making that easy in one language, which is difficult for those who speak another.

295. As the base of the tongue has less room and is less flexible than the end, it is more difficult to adapt it to the production of its peculiar consonants, so that children replace them with dentals and palatals, saying *do* for *go*, and *tíl* for *kill*.

296. The cavity of the mouth being set for the following vowel whilst the consonant is about to be formed (§ 203,) the closer aperture required by the vowels of *key*, *get*, *gay*, afford so little room for the action required to produce their consonants, that there is a tendency to use the outer portion of the tongue, which is thinner and more flexible, and has more room in the outer mouth. This action, which is often united with cyclesis (§ 207,) converts gutturals to dentals and palatals, particularly before *I* and *E*. In some cases, where orthography is not properly understood, this has perverted characters made for guttural sounds, to enervated powers (usually called *soft*,) in various modern languages.

\* *Glottosis*, as a word, is formed from *γλῶττα*, the tongue, by analogy with certain names of diseases, (*amaurosis*, *pyròsis*, *phlegòsis*,)—this being frequently as great a defect in speech as stuttering, which is classed with diseases. As the word *language* is applied to speech in general, because the tongue (*līngvā*) is its chief implement, so *glottosis* is proposed for organic transmutation between all the contacts.

297. *Compare* Greek *Greece*; arc *arch*; bark *barge*; Latin *LEGIBILIS*, Fr. *lisible*, Eng. *legible*. The English *tsh* is commonly replaced by *ts* in German and *sh* in French, as in Lat. *Cămără*, Eng. *chamber*, Ger. *zimmer*, Fr. *chambre*.\*

298. *This change is widely spread*, for although the speech of different countries may vary greatly, its expression is due to the same organs. Volney remarked it as a dialectic peculiarity of Arabic; and Morrison informs those who wish to use his Chinese Dictionary, that words like (*ch* in *chip*,) *chăng* vary to *tsang*; and that *k* in the Peking dialect, "before *e* and *i* is pronounced as *ch* and *ts*; thus *king* is turned into *ching*, and *keang* becomes *tsëang*." Morrison does not state whether *k* becomes *tsh* before *i*, and *ts* before *e*, with any degree of uniformity, as in Russian, where, in certain inflexions, *k* becomes *ts* before *i*, and *tsh* before *e*.†

299. L ↔ R. These two consonants are made so near the same point that they are readily transmutable, and to such an extent in Havaian, that they are used indifferently. R is wanting in some languages, and L in others.

L ↔ R.		S ↔ T, D.	
Sp. milagro	<i>miracle</i>	Ger. häss	<i>hate</i>
" papel	<i>paper</i>	" aus	<i>out</i>
" peligro	<i>peril</i>	" weiss	<i>white</i>
" sabel	<i>sabre</i>	Dan. ædike	Ger. essig, (vinegar)
" esclavo	Port. <i>escravo</i>	Ger. hat,	Dan. har, <i>has</i>
" eneldo	" <i>endro</i> (dill.)	Gr. ῥόδον	Lat. rōsă <i>rose</i> .

300. Interchange of *th*, *sh*, *zh*, *r*, *l*, *n*, *d*, *t*, *s*, between ancient and modern geographical names.

ALAMATHA	Elamora	BERGUSIA	Balaguer
PONTES	Ponches Fr.	LACARIA	Lancona
ARAVSIO	Orange	ORONTES	Eluend
CHARADRUS	Calandro	METELIS	Missil
CALIFFAE	Carifé	PALURA	Balazor.

301. *In consequence of the projecting jaws* and teeth (prognathism, *g* pronounced,) of the

\* Mr. Ellis writes several notes, the purport of which is, that "*tsh* descends from *k* viâ *kj* historically, and *dzh* from *g* viâ *gj*, as also *tsh dzh* descend from *tj, dj*, as in *nature, verdure*. . . . I think we can as well believe *kj* to have become *tsh* in Sanscrit as in Italian. . . . Wallis (1653) analyses *sh, zh, tsh, dzh*, into *s-j, z-j, t-j, d-j*, and Smith (1568) shows that the former are nearly related to the latter in sound. . . . Salesbury (1547) gives *si* as the nearest Welsh for *sh*, resembling it, says he, as copper does gold."

† Grimm's *Geschichte der Deutschen Sprache*, §382.



African race, it is not easy to place the tongue in the proper position for making *th*, even when English is their vernacular, so that it is often replaced with *f*, as in *south*, *nothing*, &c. This renders *th* doubtful as an African element. Shakespeare's 'Moor' being a negro, his name, to have a rational form, must be *Otello*, as the Italians make it.

302. *There are four or five times as many* Italian words in *pia-*, *fia-*, *chia-* (*ch* as *k*,) as in *pla-*, *fla-*, *cla-*, showing a preference for the former. This partiality caused the elision of *l* and the insertion by induction of *I* or *J*, rather than the transmutation of *l*. This from Latin produced the Italian forms—

FLAMMA	fiámma	flame	PLUMA	piuma	plume
CLARUS	chiàro	clear	PLANUS	piāno	plain
PLANTA	piánta	plant	PLUVIA	pioggia	rain.

303. *In the last example* the corrupt *g* (in *gem*) is made from English *y* in *PLUVJA*, the *V* being lost, and the second 'i' inserted to aid in spelling the corrupt *g*. The loss of *V* and the change of *I* to *J* (as in passing from *fil-i-al* to *fil-ial*) is the only difference between the ancient geographical name *SALVIA*, and the Italian form *Saglia*=*SA-LJA*. This irregular Italian orthography disguises the close relation between the ancient and modern geographic names—

PAL-A-NI-A	Ba-lā-gna	SE-NI-A	Sē-gna
OL-LI-US	ō-glio	TER-BU-NI-O	× Trē-bi-gna
PAL-LI-A	Pā-glia	CO-LO-NI-A	Co-logne, Fr.
AL-BI-NI-A	āl-bē-gna	HIS-PA-NI-A	Es-pagne “
HOS-TI-LI-A	ōs-tī-glia	BRI-TAN-NI-A	Bretagne “

304. *That elision of L and epenthesis of I or J* are concerned in *FLAMMA*, *fiāmmā*, is proved by the Spanish forms, where both *L* and *J* (written *ll*) are heard, as in *llama* (flame)=*LJAMA*, or in the English *collier* for *coaler*.

Latin,		Italian,	Spanish.
PLANUS	plain	piano	llano
PLENUS	full	piēno	lleno (& cheno)
CLAVUS	key	chiave	llave
†PLANTAGINIS	plantain	piantaggine	llanten.

305. *By taking Portuguese into account*, we find a newer form in which *PL-*, &c., are lost, and the *J* converted into French *ch* (Eng. *sh*, or dialectically into *tsh*), by glottosis—



Latin,	Italian,	Spanish,	Portuguese.
CLAMARE <i>to cry</i>	chiāmāre	llamar	chamar
PLUMBU <sup>m</sup> <i>lead</i>	piōmbo	plomo	chumbo
PLORARE <i>to lament</i>	. . . . .	llorar	chorar
PLAGA <i>a blow</i>	piāga	llaga	chaga
PLUVIA <i>rain</i>	piōvēre	llover	chover.

306. A union of three vowels, as *aie*, or *eia*, is contrary to the genius of English and its antecedents, and when, by the elision of a consonant, three vowels are thus brought together, and the intermediate one is I or E, it first becomes J, and then perhaps a palatal, as English or French *j*. It is not, as we are commonly taught, the B of the Latin *rābīēs* that becomes *zh* in the French *rage*, and *dzh* in the English *rage*, but the I. This is confirmed by the Rhaetian form *rabgia*, in which *i* indicates corrupt *dzh*. The supposable intermediate steps between Latin and French (the first and fourth column) are given here in Latin Letters, but *abbreviare* is not a classic word.

ābbreviārē	ABRE..IAR	ABREJAR	a..brége <sup>r</sup>	> <i>abridge</i>
DILUVIUM <sup>m</sup>	DILU..IU	DILUJE	< déluge	<i>deluge</i>
RABIES	RA..IES	RAJE	rage	> <i>rage</i>
SALVIA	SA.. ..IA	SAJE	> sauge	< <i>sage</i>
CAVEA	CA..EA	CAJE	cage	< <i>cage</i>
SEPIA	SE..IA	SEJE	sèche	<i>cuttle-fish</i>
RUBEUS	RU..EUS	RUJE	rouge	<i>ruddy</i>
Sp. gubia	GU..IA	GUJE	gouge	> <i>gouge</i> .

If the elided B of *rābīēs* had been D, *rage* &c. would have been examples of partial metallaxis (§ 312, 313,) the D tending to draw the J into the palatal contact.

307. As *sa..ia* made French *sauge* (the plant *sage*) with a sonant 'g' due to the sonant *lv* of the original; and *se..ia* made *sèche* with surd 'ch' due to surd *p* of the original, we may account for sonant *zh* in fusion, and the surd *sh* in mission.

308. Although *mission*, *nation*, with *sh*, are derived from the French *miss-i-o<sup>n</sup>*, *na-ti-o<sup>n</sup>*, (*NASIO<sup>n</sup>*) with *s*; and *fusion*, with *zh*, from *fusio<sup>n</sup>* with *z*, there is no transmutation of *s*, *t*, *z*, to the English palatals, the French consonants being lost, whilst *their influence remained*.

309. Those go upon a false assumption who think they are justified in using *e* as an alphabetic character for *sh* from the analogy of *ocean*. It is the *e* which is the real *sh* here; and the *t* in *notion* has as little to do with the same sound, as the *p* of *sepia* in *sèche*, or in the Old French *pipion*, which, as an English word, is pronounced *pigeon*,\* as the Italian *storion-e* is pronounced *sturgeon* in English.

\* See Paradoxes 1 and 6, § 41 a.

310. The word 'oceanic' (with *s*) is older than 'ocean' (in two syllables,) and is not derived from it; and when both are pronounced with *sh*, this sound is represented by 'e' in 'ocean' and by 'ce' in 'oceanic,' where 'e' does double duty as a consonant and a vowel. The word is more correct when pronounced o-se-an-ic; so is pro-nun-si-a-tion, because making *sh* out of *si*, elides the *vowel* power of 'i' and reduces the word one syllable.

311. If, by the conversion of *i* into English *y* or *zh*, o-be-di-ent becomes o-be-dyent (the writer's mode of speaking,) or o-be-dzhent, no speaker of real English can preserve both *dzh* and *i*; yet Walker has coined a jargon with such forms as o-be-je-ent, and cris-tshe-án-e-te. Similarly, if 'omniscient' has an *s*, it has four syllables, if *sh*, it has but three. Compare the dissyllables Russia, Asia, conscience, and the trissyllables militia, malicious.

#### METALLAXIS (§ 273) OF CONSONANTS.

312. *Sh* being made posterior to the *s* position, and anterior to that of *cay*, it may happen, that in the attempt to pronounce the combinations *s-ch* ( $\sigma\chi$ .) *sk*, *sy*, *ty*, the tongue, instead of taking both elements in rapid succession, may fall between them upon *sh*. In this manner English *sh* has arisen from Anglish *sc* (Swed. Dan. *sk*) and Belgian *s-ch*, as in ship, shaft, shape, shovel, shed, fish, &c. Latin *Mūscā*, (a fly) Fr. *mouche*; *maStiCăre* (to chew) Fr. *macher*.

313. English *u* being *yoo*, *su* (when not the *soo* of uncorrupt speakers,) either drops the *y*, or falls into *shoo*, &c., as in sugar, sure, treasure, pleasure, where it is not the *s* so much as the *y* of *u* (*yoo*) that has the power of *sh*. It is the *s* which may be said to draw up the guttural through *sy* to the *sh* position. When *sh*, *zh*, *tsh*, *dzh*, occur before a vowel written with 'u,' this may not be read *yoo*, as in sure, azure, chuse, jury. The forms 'ishyoo' for *issue* (*ishoo*, in legitimate, as compared with pedantic English,) and 'mezhyoor' for *measure* (*mézhr*.) seem to have been manufactured from the old spellings, under the impression that *ss* in *issue* represent *sh*. In 'ishyoo,'\* 'u' is a triplet, composed partly of *sh*, and entirely of *yoo*. If the 'u' of *unit* occurs in *sue*, *suit*, these words must become *shoe*, *shoot*; but if the *s* is preserved pure, the vowel must be that in *boot*. There is no other alternative. Whatever mistakes foreigners may fall into, or elocutionists manufacture, this is the law—the genius—the philosophy of English speech.

#### ANALLAXIS OF CONSONANTS.

314. As the Greeks could not pronounce the oriental *sh*, they either transmuted it into *s*, or (by anallaxis) used their  $\xi$  *ks* for it, as in *Artaxerxes*, in (modern) Persian *ardeshir-shah* (great king, or lion.) French 'charnière' (a hinge,) Belgian *scharnier*, with  $\sigma\chi$  from *sh*.

\* This is often said in England, according to Mr. Ellis' ms., "to avoid the pedantic effect of *is-yoo* on the one hand, and *ish-oo* on the other, which is thought flat, broad, vulgar, inelegant, and comparable to *noo* (Franklin's pronunciation) for *nyoo*. . . . I grant you that either *ish-oo* or *is-oo* would be in accordance with the genius of our pronunciation; but fashion dislikes *soo*, *soot*, for *sue*, *suit*, and laughs at *shoo*, *shoot*, as Irishisms."



## CHAPTER XIII.

## ETYMOLOGIC BEARINGS.

We must not permit ourselves to be guided solely by the eye nor by the grammarian either; but must, on the contrary, consult the ear.—*Bonnycastle*, Classical Museum, No. 23, p. 32.

§ 315. *Mr. Ellis has calculated* (Plea, 2d ed., § 36,) that not more than one person in 1600 can be benefited by an etymologic orthography, and it has been asserted that all the countries of which English is the language, do not furnish five hundred etymologists. There are, in fact, more good mathematicians and good chemists than good etymologists, and whilst few chemists would be at a loss to give the rationale of their processes, the authors (Sullivan, Graham, Lynd,) of popular school etymologies, cannot explain *their own examples*, nor distinguish between *mutation*, *elision*, and *insertion*.

316. *The chemist works primarily with things*, and secondarily, with symbols; the scholar does the reverse, studying symbols rather than living speech, as a deaf mute would be compelled to do. Hence Schele de Vere\* calls the French word for water "*eau (o)*" a triphthong; he says most English radical words have been reduced to monosyllables "at least in pronunciation;" and that "the changes of sounds and their growth go on continually, and thus the *spelling* of a language gives us the only true account of its *first* form and *subsequent* historic changes. This is the *principal* and *all-powerful* argument against phonography." A perverse inference from a correct premise. "For nearly fourteen centuries of our Christian era but few persons in France and Germany could write, and how was it possible to judge of *words* and their etymology without *seeing* them?" Dr. Latham says—"To those writers who, denying the affinity between the Irish and Welsh, can identify the Erse with the Hebrew, I apply the term *nyctalopia*—the power of seeing best in the dark." Yet an Irish laborer who had acquired Welsh in Wales, when asked some questions about his own language, stated of his own accord that Welsh was "a good deal like it." And yet how different: but *his* language instinct had not been extirpated, and he could grasp the relations as readily as an American savage can disentangle an etymology in his vernacular.

317. *The Dictionary of Derivations*; or, an Introduction to Etymology, by Robert Sullivan, LL. D., T. C. D., meets with the approbation of "the distinguished Philologist and Anglo-Saxon scholar," Dr. Bosworth, and causes the Dublin University Magazine to "confess we have been startled at the extent of the ignorance of many previous writers on the subject." Dr. Sullivan, with many others, gives *divinity* (an older word) as from *divine*,

\* Outlines of Comparative Philology. New York, 1853. See also § 6 a.



and he represents *b* and *v* as becoming “*g* soft” in passing from the Latin RABIES, ABBREVIARE, LUMBUS, to the French rage, abréger, longe,\*—a transmutation which is almost impossible. So Graff thinks that V in CAVEA became *g* in cage.†

318. *Sullivan, Graham, and Lynd*, represent the dental consonant *l* as frequently passing into the labial vowel *u*, a phenomenon of which we do not recollect an example. They cite for it Latin SOLIDARE, French *soudre* (to solder,) and Latin ALTUS (high) compared with the French vowel *haut*. These are examples of the loss of *l*, as in *calf*, *folk*, (perhaps absorbed by *d* and *t*,) and of the vowel change of O to U, (as in *gold*, *gould*,) and from A to O, (written *au* in French.)‡ But such authors mistake characters for elements, spelling for etymology, and the flourishes of the writing master for the modifications of speech.

319. According to *Sullivan*, *h* is prefixed in passing from the Latin OLEUM (oil) to the French *huile*, which has as little aspiration as the English word *oil*. G is said to be inserted in ‘Bretagne’ from BRITANNIA (although there is no addition whatever,) and in ‘grange’ from GRANUM, which could not have produced it, although GRANARJUM might. Nor is there any change from *v* to *g* in DILUVIUM *deluge*, or of *b* to *g* in RUBEUS *rouge*. In fact, it is difficult to see how SALVARE *sauver* should be considered a transmutation of *l* to *u*, and RUBEUS *rouge* not be regarded as the same law applied to *b* and *u*—although both views would be equally incorrect.

320. The magazine quoted, praises Dr. S. for the extent to which he has referred English words to Latin originals, and Dr. Bosworth, in the kindness of his heart, says,—“I wish you would turn your attention to the Anglo-Saxon, German, or Teutonic part of our language. You have well proved our obligations to the Latin and Greek.” Among these, *haugh-ty* is referred to *āl-tus*, although it is akin to *high*, Belgian *hoog* (*hōgh*) with a guttural which ALTUS cannot account for. *Hawk* is referred to Latin *fālco*, instead of English *hafoc*, Welsh *hebog*, English *hobby*. Finally, he pronounces Richardson’s “far the best, and, indeed, the only complete Etymological Dictionary of the English Language that has yet appeared.”

321. *Fine* (a mullet) is referred to Fīnīs, end, limit; but (with the law Latin FINIS) it seems to be a different word, the Gr. *ποινή* (a fine,) Latin Pōenā, pain, punishment; pūñō, I punish. Compare Pătër and Father.

\* But compare *lendes* (loins) of Chaucer, German *lende*, Lat. CLUNIS,—REGIO VEL PARS LUMBEA, the lumbar (loin) region or part.

† Althoehdeutscher Sprachschatz, vol. 1, p. 614.

‡ The obvious explanation of these examples may be found in Böhlingk,—über die Sprache der Jakuten. St. Petersburg, 1851; p. 4, note 9. He cites *gallere*, *aklacc*, &c., of the Florentine dialect, for *gaudere* and *audace*, as a change from *u* to *l*; but it is rather the loss of *u* and the eduction (§208) of *l* from the cognate *d*.

322. *Bead* is akin to bud, button, Hindustanee *pot* a bead. "Supposed from *beten*, *biddan*, to pray, from the use of beads in Catholic countries." Webster, Richardson, Tooke. Yet, beads must have been invented, named, and used for ornament in all countries, antecedent to such a collateral purpose.

323. *Notiophilus*. Some years ago the authorities of the State of New York permitted a large sum of money to be paid for the publication of a worthless quarto volume, devoted to the Entomology of that region. The author was for thirty years a professor of natural history in a college in Massachusetts, and therefore competent, one should suppose, to work out the technical etymologies of the science which he professed—for these are all spelt according to rule. Nor was there any necessity to deal with etymology, as the book was about insects, without regard to the meaning of their names. This official work, published "By Authority," is alluded to here, to show *how little use can be made of an etymologic orthography*, even by the so-called "educated" classes about some of our colleges. Here *Notiophilus* is rendered "notion beetle," from the Latin *nōtio* a notion, instead of *wet-lover* from *νότιος* *wet*, *φίλος* *lover*. *Anchomenes* (from *ἄγχω*, to squeeze the throat, because the insect has a narrow neck,) is made "ditch beetle," as if from *ἄγχος*, a cleft. *Aphodius* (named from inhabiting filth,) is made "footless beetle," as if from *α* (not,) *ποῦς* (foot,) the insect being a good walker and flier. *Cucujus*, (from the South American name *cucujo*,) is made "mixed beetle," as if from *χυκάω*. *Coelioxys* (meaning pointed abdomen,) is made "ceiling wasp," &c. The 'Entomology' is equally worthless.

324. *Entomóstraca*, the name of certain minute Crustacea, some of which have a bivalve shell, is derived from *ἐντομα*, insects, *ὄστρακον*, a shell, but in Macmurtrie's Dictionary of the terms used in natural history, they are said to be thus called, because the shell is divided into numerous segments; and the Greek *μάμμα* (a mother) is given as the etymology of *mammalogy*, which science would be thus made to treat of animals with mothers.

325. *Arquebus*. The Latin *ārmā* first meant tools of husbandry, next those of war. In German 'armschütze' (from the roots of *arm* and *shoot*) is a crossbowman; and 'armbrust' is a crossbow, as if connected with *arm* and *breast*, from a mode of holding the weapon, the stock of which was tubular, with a transverse groove to allow the string to drive the arrow or ball.

French 'arquebuse;' Norman 'arbalest;' Ital. arcobugio and archibuso (as if from 'arco' a bow, and 'bugio' a perforation, 'buso' pierced;) English arquebus, arblast, awblast, harquebut, haquebut, hackbut, hagbut, hagbush, haque, hack, hake, and demihake. Compare German 'doppelhaken,' as if *double hook*, double the size of the *hakenbüchse*.

Belgian 'haakbus' (as if *hook tube*, as 'vuurroer' is a gun or *fire tube*.) The Belgian 'bus,' (German 'büchse,' a box, pipe, gun-barrel, and gun; Gr. *πυξίς*, Eng. box,) occurs in



fowling-piece, and blunder-bus, a blundering perversion of 'donderbus,' as if *thunder tube*—all of them being used heteronymically, i. e., by transfer of idea as in sparrow-grass for the older sparagus.

Originally applied to the cross-bow, these names were extended to portable fire-arms when these came into use, the general appearance being the same. In some cross-bows, as in the first muskets, the stock was straight, and held on the breast in shooting. Those with a crooked stock were associated with *hook* by the Germans, who invented this form.

"*Arquebuse* Fr. from *arquer* to make crooked, and the Teutonic *bus* a pipe, a gun, &c. Hence the word means a hook gun."—*Webster*.

"*Arquebuse*, Sp. arcubuz, composed of *arco*, an arc or bow; and *busio*, which signifies hole in Italian. (Menage.) But the etymology of *busio* is unsettled."—*Richardson*. For *Hackbut*, Richardson quotes Lodge thus—"from *haque*, a term of unknown derivation, and *buter*, Fr. to aim at."

The ancients had various engines for casting missiles, named BALISTAE, (from βάλλω, I throw,) some of which were on the principle of the cross-bow. We find also the ancient term ārcūbālistā (or with *ll*,) which, with the aid of otosis, elision, and heteronymy, arising out of the varying use and changing shape of the weapon, will account for all the forms cited. Poitevin assigns the Fr. arbalète to the Greek intensive ἀρῖ, and βάλλω. Graff assigns 'armbrust' to ARCUBALISTA, but also suggests *arrow* for *arm*.

The elision of *eu* and eduction of *m* from *b* of the original, made the heteronymic *arm* of 'armbrust' (a word which is in *Trench*,) and the mutation of *l* to *r* accompanied *balist*, *b'list* in suggesting *brust*, or its dialectic form in the Nordish 'armbrysti.' By these means the bow became an *arm*, and a 'thrower' a *breast*; whilst a pistol-shaped, gun-shaped, or crooked handle, required that an 'arc' in one language should be considered a *hook* in another.

A	R	C	U	-	B	A	L	I	S	T	A	
a	r	..	..		b	a	l	e	s	t	..	
a	r	..	..		m	b	..	r	u	s	t	..
a	r	..	..		m	b	o	r	..	s	t	..
a	r	q	u	e	b	..	..	u	..	t	..	
a	r	q	u	e	b	..	..	u	s	..	..	
h	a	..	e	..	b	..	..	u	..	t	..	
h	a	..	c <sup>t</sup>	..	b	..	..	u	sh	..	..	
					b	..	..	u	s	..	..	
					p	..	..	ie	c	..	e	

326. *Pistol*, Bohemian root BA, whence the infinitive ba-ti, to speak; pe'ti, to sing; beseda, discourse (fatka, a parasite;) wyr, wejr, an owl; weyt, to howl; weysk, a shout;



wyr<sup>ek</sup>, pronunciation; báj, a ba-bbler, fi-bber; baję (Pol. bajka,) a fa-ble; pe<sup>se</sup>n, a song; basen<sup>v</sup>, a poem; wáti, we<sup>ní</sup>, to blow; fujak (and wítr,) wind; wícher, a whirlwind; wích, a wisp, (Ger. wisch;) we<sup>trník</sup>, a sail; we<sup>jir</sup>, a fan; péro (Pol. pióro,) a feather, a fin; perut<sup>v</sup>, a wing; psych, to breathe; fauneti, to wheeze; pasari, noise; písk, a whiff, a quill; písák, a writer; pisatel, an author; pis<sup>t</sup>ala, a pipe, (Lat. FISTULA;) pis<sup>t</sup>adlo, a *pistol*. Akin are Polish bez, elder-tree; piszczel, a pipe.

327. *Doggerel*, a deteriorative formed like *mongrel*,—from the Germanic *dichter*, &c., a poet, and meaning bad poetry.

328. *Laudanum*, an otosis of *nodnum*, and a cognate of *anodyne*. Gr. adj. *νώδυνος*, neuter *ΝΩΔΥΝΟΝ*, relieving pain, anodyne. Webster and Sullivan refer it to LAVDO (I praise,) first assuming the spelling to be etymologic.

329. *Clay-more*, Gaelic and Irish mōr (great,) Gael. claidhamh, Ir. claidheamh, Welsh cledd-yf (a sword,) c-led-r (a f-lat body,) ll-ed (breadth,) Lat. lātūs, Gr. *πλατὺς* (wide;) Ir. leith-ead (breadth,) leithe (the shoulder blade,) Eng. p-late, b-lade, p-lot, p-lat, f-lat, s-lat, s-late, c-loth, lath, leather, ladle, b-road, sp-read, (and *led* with silent *d* in) buckler. An etymologic orthography like *bwgellyedr* and *cllyedheamh-mor*, exhibits their mutual relation perfectly, to those who object to the phonetic spellings 'buckler' and 'claymore.'

329a. *Strumpet*, Irish striobuid; Gr. *ῥέμβω* to st-roll, *roam*, ramble; *ῥεμβας*, she who strolls, a strumpet. For *Maraud* & *Foray*, see § 265.

330. *Heyday*, perhaps Old Fr. haite (health,) haitie (healthy, joyous, gay,) Ger. heiter (serene, happy.)

331. *Grampus*, *γρομφάς*, S-CROFA, a sow; SCRIBO, I scratch, write, (*γράφω*, *γλύφω*;) SCRUPUS, a sharp stone; CLUPEA, a herring, *from the sharp ventral scales*. The motions of the small cetaceans are suggestive of the wallowing of swine, and the shape of the snout and back are somewhat porcine; hence *δέλφας* a pig, *δέλφις* a dolphin; porpus, from pork-fish, &c.

332. *Davit*, a cognate of *gaff*, from Sp. gavieta, by otosis.

333. *Well*, Latin bēnē,—compare William and Bill; Dan. teLt; Eng. teNt. *Bad*, Lat. mālūs. Similarly, bōnus, mēliōr, and bēllus, are cognates.

334. *Transom*, in shipbuilding, a timber bearing some resemblance to a bench; TRANSTRUM, a bench for rowers, a cross beam; *θράω* I sit, (substantive dimin. *θράνιστρον*, of) *θράνος*, a bench for rowers (the uppermost of three,) a projecting head of a beam.

335. *Fern*, *πτέρυν*, *πτερίς*, akin to *πτερόν*, a plume, a wing, from *πετάω*, *πτάω*, to spread.

336. *Proper names* afford much etymological material. *Osrīc*, rich in oxen. *Hooke*, probably Hugo, exalted, high. *Hogg*, Hague, Hedge, Hedger. *Lightner*, Ger. leiten, to lead. *Forest*, probably Ger. Fürst, a prince, nobleman. *Forester*, probably Ger. Vorsteher,

a warden, a *Foreman*, which (as a proper name) may be *Fuhrman*, a wagoner. *Hartman*, a forester.

337. *North*, coarse, unfriendly. *Grote*, Belg. groot, great. *Hartley*, little heart. *Landseer*, probably Fr. lancier, a lancer. *Klenewater*, (not *clean*, but) little water, i. e., Brook. *Peck*, Beck, Ger. Bach, Isl. Becker, a brook. *Chilman*, kill, a stream.

338. *Chopping*, probably Dan. kjopen. *Cullove*, Ger. Gottlieb, God-love. *Flashman*, a butcher, Ger. fleisch. *Redyear*, Ger. Rüdiger, *y* being English *y* in some dialects. *Vinegar* (in Pennsylvania,) probably Ger. Wiener.

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## CHAPTER XIV.

### THE VOWELS.

A transcription will become more and more perfect the more nearly it represents the peculiarities of pronunciation, a result which must never be lost sight of, even though it be impossible to attain it.—*Eichhoff*, *Parallèle des Langues*, Paris, 1836, p. 486.

Such diversities of opinion convey no truth; such a multiplicity of statements of what has been *said*, in no degree teaches us what *is*; such accumulations of indistinct notions, however vast and varied, do not make up one distinct idea. *Whewell*, *History of the Inductive Sciences*, 1837, vol. 1, p. 240.

339. *If it is difficult to appreciate* vowel variations, it is still more difficult to convey an idea of them in writing; and even with the aid of speech, the teacher may be satisfied with an attempt in the pupil which is far from being exact. Indeed, unless the teacher has an accurate ear and cautious habits, he is not necessarily the best qualified to give instruction in the pronunciation of his own vernacular.

340. *Consonants may be recalled* in all their purity by associating them with the organs which produce them; but time wears away the impression of vowels, and prevents such as are newly heard from being referred to others heard in former years, so that opinions in regard to them must be adopted with caution.

341. *Vowels cannot be described* intelligibly until there is a scale or apparatus by which the exact amount of throat or lip aperture may be indicated, and until then, key words must be used, from which approximations may be deduced. Descriptions of vowels are commonly very loose. For example, Antrim, (*Pantography*, Philada., 1843, p. 38,) without citing a key word, describes one as “a full sound, seeming to turn back, or cant off from the fulness of *o*—” which to him was a clear account of the sound he assigns to the final of *who*, and the initial of *with*, but equally applicable to *awe*. There are twelve errors in his account of the German alphabet.



342. *Vowels are not musical sounds*, these being made by the varying tension of the vocal ligaments, the tension for the vowels seeming to vary but little, except in song. But as the vowels depend upon the varying capacity of the mouth and pharynx, and as this would modify musical tones, there is an affinity between the two.

343. *Vowels are related to the musical scale* of the cavity of the mouth, as determined by the jewsharp, or in whistling, which, in the same person, have a different compass from the song notes of the glottis; and as the whistling compass comprehends about two octaves, the speaking compass may be assumed as the same. This is the proper basis for a comparison of vowel and musical pitch.

344. *In the vowel mechanism*, although most of the vowels may be produced without exhibiting the more obvious changes in the organs accompanying them, yet their production in the natural mode is accompanied by certain conformations which are useful as collateral indicators. These affect the lips, jaw, tongue, and larynx, the two latter receding and advancing a little to enlarge or diminish the vocal tube or cavity, and of this the tongue is the index. Thus, the advance of the tongue to the teeth in I, E, shows a reduced vocal cavity, whilst its withdrawal in A, O, indicates its enlargement. By this criterion, of the vowels *up*, *at*, the former is placed nearer to A, although *at* is by many considered as a kind of A.

345. *From the opening of the lips* by the retraction of the lateral angles required for I, to their closure for U, there is a gradual series of changes, the principal steps of which correspond with I, E, A, O, U. Of these, I is, in musical phrase, the highest, the vocal cavity being diminished by closure, and its length curtailed by contracting the angles of the lips.

346. *The jaws open gradually* as the lip opening is narrowed from I through E to A (or if this is not sufficiently open, to *awe*,) when they close towards O and U. But Tschnirschnitz makes the jaw opening continue from I to U; and we can unite the jaw position of *awe* to the lip position of O or U, giving rise to sounds which may occur among such as are described in books as "o approaching u," or "u approaching o."

347. *There is this difficulty* in determining the vowel by the jaw opening, that the same vowel is not restricted to a particular opening. Thus *add* requires a smaller opening than A, yet A can be made with the opening of *add*, which may be made with the external aperture of I; but in both cases the additional space required is secured in the pharynx, as proved by the retraction of the tongue. If, therefore, we pass up the vowel scale from A to I, or down from A to U, without opening sufficiently for A at the commencement, we shall find the mouth shut at the extremes of the scale.

348. *In measuring the jaw aperture* (by means of a graduated wedge inserted between



the teeth,) it has been found that *ebb* requires about  $\frac{1}{4}$  inch; *add* about  $\frac{5}{16}$ ; and *A*, *awe*, from  $\frac{6}{16}$  to  $\frac{8}{16}$ .

349. *This has a practical bearing* on the proper determination of the state and position of a vowel, for as any one may vary a little in aperture without being considered distinct, we must determine or assume a certain phase as normal, and then add a mark for the closer and more open phases. The open phase might be represented by the minute circle used by Lepsius for open consonants, and the close phase by a minute *plus* mark. For example *ō*-bey and *odd* have smaller apertures (are higher notes) than *owe* and *awe*, and they should have some distinguishing mark, but shall we consider *odd* the standard and give *awe* the opening mark, or do the reverse, and mark *odd* as a close *awe*? Shall *worth* be considered a closer *worm*, *urn*, or as the normal form?

#### STOPT VOWELS.

350. *The name of stopt vowels* has been given to certain short English sounds, a term likely to mislead if it is taken to mean a particular kind of vowels, rather than an effect to which any vowel may be subjected, whether connected with other elements, or detached. Thus the short vowels of *it*, *add*, *odd*, *obey*, may be detached and lengthened, without falling into *ecl*, *arm*, *awe*, *owe*; *eight* is nearly as much stopt as *et*, and there is no more difference in the vowel effect between *it* and *eat*, *lid* and *lead*, than between *load* and *laud*.

351. *In some languages there is a staccato or stopt effect*, as in Chinese, where Medhurst (Dict. p. xxxviii.) writes a syllable *käh*,—"the presence of the *h* however does not intimate that the latter part of the word is aspirated, but only that it is contracted and suddenly stopped, before the full sound of the word is completed."\*

351a. *These stopt vowels occur* in the West African Grébö ('the active race,' grě a jumper, climber, a monkey; bö kind, race,) as in *so,pló'* the upper arm, (*so*, arm;) *cūná'* knee, *róv*; *evăcūrī'* palm of the hand (*evă* hand, *cūrī'* belly; *bo* leg, *bó·cūrī* sole of the foot; *eva·ca* back of the hand; *bo·pl·ó* foot, a trissyllable, § 168. See the 28th, 29th, and 30th words of the Lord's Prayer in Cherokee, § 624; but the proper mark for the stopt vowels is one which is difficult to print with ordinary type—a Greek aspirate (') inverted (,) and raised to the top of the line. The notation here is that of this essay, with *v* as English *w*.

#### QUANTITY.

352. *The length of vowels*, and in some cases of consonants, is a most important point of notation, without which books cannot be read as a native would read them, unless the reader has acquired a knowledge of the words independently.

\* Perhaps this effect should be indicated by whatever mark is used for the Chinese final *p*, *t*, *cay*, (§ 171,) when the breath is not allowed to pass after the consonant, as in allowing the lips to remain closed at the end of *tap*.

353. *Length of syllable* derived from consonants requires no special notation, to show, for example, that *string* is longer than *ring*, and *strips* longer than *rip*, *trip*, *trips*, *strip*.

354. *The length is relative* in vowels,\* the longs and shorts becoming shorter in rapid discourse, and longer when it is retarded. But for the sake of illustration, we will assume that vowels have an absolute length. Probably the limit of shortness is about  $\frac{1}{12}$  of a second of time, that is, the syllable *ta* cannot be repeated more than thrice in  $\frac{1}{4}$  of a second.

355. *The length of a short vowel*, as in *it*, *at*, *et*, *ot*, *ut* is  $\frac{1}{4}$  ( $\frac{2}{8}$ ) of a second, but the syllables *is*, *as*, *us*, *ess*, *ox*, are half a second long on account of the continuous consonant.

356. *Long vowels*, like *ah*, *oh*, *owe*, *awe*, *oo-ze* are from  $\frac{5}{8}$  to  $\frac{6}{8}$  ( $\frac{3}{4}$ ) of a second, the latter being 90 of Mälzell's métronome, with which, and with a watch beating quarter seconds, these results have been obtained.

357. *Medial vowels* are  $\frac{3}{8}$  to  $\frac{4}{8}$  of a second long. The vowel of *awn* is long, of *on* medial, and of *honest* *honor* short. There has been much error and confusion in English phonotypy from neglecting medial vowels, especially between *awe* and *odd*. These have been discriminated rather by length than quality, the close lengthened form of *odd* being considered the open *awe*, and the latter, when abbreviated, marked as the close *odd*. Some words have been written both with *awe* or *odd*, as George (Geörge Phon. J. June 1847, p. 180; Geörge id. p. 276; wär, id. 1846, p. 129; wär, p. 287;) or, for, short, alter, horse.

358. *The following have been spelt with awe*:—author, authority, exhaust, false, always, although, thought, quarter, Baltic; and the following with *odd*:—on (the key word with some) swan, morn, warn, cross, across, loss, long (cf. Ger. läng,) was, often, orthography, coffin, order, God (cf. göt,) John, wander (cf. wönder,) hog (cf. hüg, big.)† Compare the quantity of

or	ore	hog	hawk	
swan	swoon	alter	older	
on	own	short	hürt	fört
horse	höarse	cross	crease	crüsty
long	lūng	morn	mōurn	bürn.

\* Ellis, Essentials of Phonetics, London, 1848, § 9.

† "There are great varieties of opinion and practice respecting the vowel in the words cited, both in England and America. There may be a real difference between *awed* and long *odd*, the latter may be closer. . . . Some of the differences you name arose from Mr. Pitman (speaking by dictionary) preferring a close sound and a stopt vowel in cross, loss, gone, often, office, where a long or medial vowel is often or generally heard in London. In long we never lengthen o. The word god has the vowel unhistorically lengthened by many," but not opened into gaud. "Before r there is a dispute as to whether a long or short vowel should be placed. Isaac Pitman, who cannot trill an r, prefers the ancient short vowel, which to my mind can only be properly used before trilled r. . . . I cannot help thinking that in your experiments on the length of vowels, you must, by the process of measuring the time, have been led to take the consonants into account."—A. J. Ellis, MS.



## NOTATION OF QUANTITY.

359. *The Romans considered the vowels as naturally short.* They are naturally long, the consonants being naturally short. Long vowels were the first discriminated and supplied with characters, and in alphabets which do not discriminate between the two, it is safe to infer that the character was made for the long sound.\* Theoretically, therefore, there should be no necessity to mark the long vowels or the short consonants.

360. *The marks of quantity* should be placed above or after the characters, the former being preferable. In the latter case the mark of accent should surmount that of quantity. The number of diacritics would not disfigure the page, provided each were significant. It is only when they are meaningless that marks offend the eye, as in placing five dots over rijiditi, and yet these dots would not offend in a line of staccatoed music. Böhrling has many Jakutish words in a modified Russian orthography, as kypjöjäh (a deserter,) where 'p' is r, and 'x' χ. Sometimes these dots are surmounted by marks of length. Castrén has Samojedic spellings like kūjū (birch) ūjū (foot;) and there is a lake Abijijis in the State of Maine, and Ujiji in Africa. Compare Fiji, ḡḡḡḡ (whey,) and Turkish qyjyq (oblique,) a form which shows that strangeness of appearance is as much due to new combinations of familiar letters, as to new characters.

361. *If the longs and shorts were marked* (˘) the medials might be left unmarked, including such about which the writer hesitates—or, these might be marked with a superior dot (˙) immediately after the letter. In Hebrew, three degrees of quantity are recognised, long, short, and very short; and in Sanscrit a figure 3 is used to denote a very long vowel. Let us use figures to denote length in approximate or nominal eighths of a second, as in fa<sup>2</sup>n a<sup>2</sup>t i<sup>2</sup>c, fa<sup>3</sup>n, a<sup>5</sup>r m (including the quantity of r,) O<sup>8</sup>! is a full second, or a beat of the metronome at 60.

362. *In the following Cherokee* read c as k flat (§ 181,) e strictly as in *they*, *weight* (avoiding *ebb*,) a in *art*; ı as in *it*; o strictly as a true short O in *note*, *obey*; and V as English *w*. Then we have—

ce<sup>2</sup>ht<sup>2</sup>' (cēht') *far*,

ce<sup>8</sup>ht<sup>2</sup>' (cē<sup>8</sup>ht') *very far*,

na<sup>3</sup>cvo<sup>2</sup>' (nacvó) *near*,

na<sup>8</sup>cvö' (nācvó) *very near*.

363. *The Cherokee word for wind* (used figuratively for *smoke*) has the three vowels of *foot*, *war*, *ebb*, (ũ, ɒ, ɛ,) that of *war* being the open vowel of *awe*, with a medial quantity. the word is ũ<sup>2</sup>nn<sup>3</sup>lɛ, and it occurs disguised in the following word, where medial vowels

\* "In most languages the short vowels are not so accurately differenced as the long ones; this is the reason why the former were not indicated at all in the most ancient languages."—Lepsius, *Alphabet*, p. 51.



are unmarked, *u* in *up*, pure and nasal, *i* in *feet*; the acute accentual marks a *short accented vowel*, and the grave would be used for a long one.

tīevē~tū~nālū~tēstī'—

used by an old chief at a council, and incorrectly rendered by the interpreter—"the wind blowing from my direction will indicate where I am"—because the ordinary word for *smoke* was replaced by that for wind. On the prairies a column of smoke is a prominent object which may be seen at a great distance. The speaker wished to convey the idea that—"the distant smoke ascending from my fire will inform you where I am," or, "the smoke at a distance will rise in the air from the place where I am," tī, *at a distance*; eva<sup>3</sup> connects the subject with the speaker, the next *t* is probably a fulcrum to prevent the concurrence of the two vowels: tēstī', *shall be blowing*.

364. *Quantity can be indicated* in two other modes, and although the appearance of a printed page (whether of speech or music,) is secondary to its accuracy in depicting definite phenomena, these modes will offend the eye less than the normal Latin mode. There are three variations in the width of type, named *extended*, *medium* and *condensed*, and these would answer extremely well for the three lengths of vowels, except that *i*, *u*, are not distinct.\* The following are examples:—

Extended,	A E I O U Y	a e i o u y.
Medium,	A E I O U Y	a e i o u y.
Condensed,	A E I O U Y	a e i o u y.

465. *In Italic typography*, the termination of *a*, *e*, *i*, *u*, might be cut off at its lowest point, and be supplied with a separate type like that used to add a little flourish to finals in script printing. This addition could be broader or narrower according to the length of the vowel.†

366. *Quantity is influenced by consonants*. Sonants, which have length themselves, may accompany long vowels, and surds may accompany short ones. In the following pairs, the second is longer than the first; and in German, *zeichen token*, is shorter than *zeig-en*, to in-dic-ate.

\* "As short vowels and consonants are generally more frequent, it is practically most convenient to mark length only. . . . The condensed, medium, and broad-faced type would be very troublesome to distinguish accurately by the eye. I do not think you would approve of it if you had twenty pages of such type (especially in small fonts) to read." *Ellis*, MS.

† An economic provisional typography could be made by using italics (or small Roman letters) and spaces, but excluding capitals. Let the first and second line of *u*, *n*, *r*, *a*, *d*, *p*, *b*, *g*, *q*, *y*, *h*, *k*, be formed of separate types, some of them meaning nothing except in combination; let a few new marks be made (like *u* to form *u* for *i*, to avoid the dot,) and let the required letters be built up from these, as in music printing. Dr. Rapp (*Grundriss*, Vol. II., p. 8, &c.) has formed in this manner a character for *ng* out of *η* (inverted italic *l*) the two members being not quite in contact.

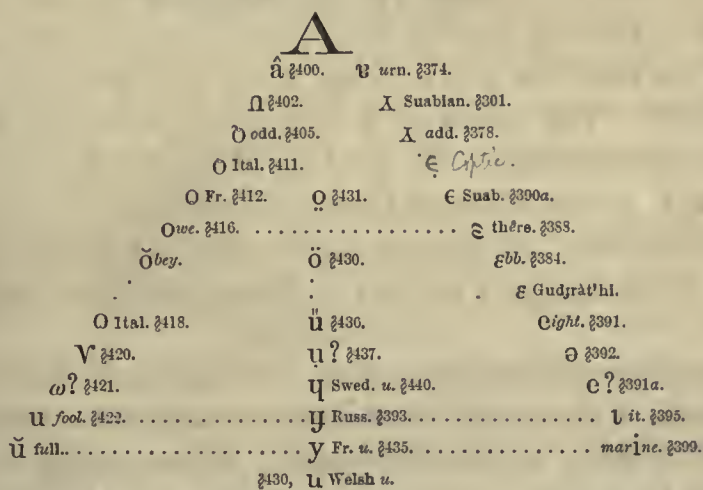
fierce fēars	lēaf lēave	strife strīve	height hīde
late laid	leak league	bat bad	joint joined
rope robe	feet feed	hart hard	lout loud.

367. *Consonants have a recognised quantity* in Dacòta, where *s* and *sh* occur short and long. "When marked thus (s') the sound is prolonged." (Riggs' Dictionary, Washington, 1852.) Thus s'a (sh'a) is *red*, and s'a (sh'a) to *shout*. Dr. Lepsius has improperly transferred the mark of shortness to 's' to represent English *sh*, and to 'z' for *zh*. *a*. The *n* is long in Italian sēdēndo pūnto (point,) but not in Spanish, which has it in 'Cervantes' =θērēāntēs, where it bears the accent.

368. *The length of continuous consonants* may vary with the sonant or surd phase of the succeeding one, as the short secondary vowels are seldom lengthened in English. The following are examples of *n*, *l*, *ng*, *r*, *m*, *s*, thus lengthened.

sin'ce	sin's	han'k	hang'd	blur't	blurr'd.	dam'pt	dam'nd
pinch	impinge	pence	pens	else	ells	dos'ed	doz'd
dint	dinned	wilt	willed	start	starred	etch't	edg'ed.

## 369. SCHEME OF THE VOWELS.



370. *The most characteristic* of the vowels is that in *arm*, *art*, *father*, commonly named Italian A. It is almost universally represented by its proper letter A, a, α, which cannot be departed from except to degrade the system of notation, and in some degree to injure the etymologic uses of the Roman alphabet. For if 'A' may represent an E sound to accommodate some English words, it should represent O (as in *nose* from nāsūs,) to accommodate those languages where the interchange seems to be on the labial side, as in Russian, Tawgy-Samojedic (Castrén, § 7,) and Hungarian. (Dankovszky's Lexicon, 1833, p. 10.)



371. *By corrupting* 'A' to an E power, and refusing to show that I and U have acquired it in becoming A·J and A·V; or, by exhibiting 'A' as the representative of a closer sound than it was made to represent, and by keeping back the coalescent consonants to their vowel basis, instead of representing diphthongs by their true elementary characters—the English vowel scale is attempted to be kept within the range of nos. 2, 3, of the scale in § 246–7.

372. *The following are inscriptive forms* of A, the first being the Phenician and Hebrew original, after the hieroglyphic form was left. The others are Greek.

X	Λ	△	△	△	X	Λ	△	Δ	Λ
1	2	3	4	5	6	7	8	9	10

Of these, nos. 2, 9, justify a, *a*; and a form based on '&' with the upper loop removed; nos. 4, 5, would justify capitals on these bases, and the Phonetic-Journal character, an a reversed (the loop on the right) for the small letter; and nos. 4, 5, 6, would round into an italic *v*.

373. *The Sanscrit analogue* of Latin A is assigned the power of *up* by Sir Wm. Jones, and by Wilkins (*Sanscrit Grammar*, London, 1808.) When it is long, the latter says that—"in *kāld time* the first syllable is pronounced nearly like the English word *call*—" a sound which Vans Kennedy says "does not exist in India." He says too, that "North of the Krishna the short *a* is like *u* in *sun*, south of it, long *a* is pure, and the short sound as in *hand*." The vowels of *up* and *at* are extremely doubtful as Sanscrit elements. The proper character for A (*a*, *a*.) is used by Pickering,\* 1831; Eichhoff, 1836; Comstock, 1846; J. P. Hart's *World's English*, (Newhaven, U. S., 1851;) Müller, 1855; Lepsius, 1855; Ellis, 1856. In the local English alphabets, Pitman (*Phon. J.*, 1857,) and Graham (*Phon. Quarterly*,) use a reversed a; Masquerier, (New York, 1847,) italic *a*.

V, v, in *urn*.

374. *Many languages want this vowel*, which is so common in English as to be regarded as the characteristic of the vowels. It has not been assigned to Greek, Italian, Spanish, nor German, but it occurs in dialectic German. It has nothing to do with the labial vowels O, U, and to represent it by an *o* or *u* character would falsify its affinities. It is close (v) in *up*, *wörth*, and open (v) in *wörm*, *wörd*, *urn*. The effect of *wörth* is that of a short syllable, each element being short, (the *r* close;) whilst *worm* is long on account of the open and longer *r*. The vowel *up* is nasal in the French *un*; but M. Pantolón (in Comstock's *Phon. Mag.*) makes this a nasal *eu* in *jéu*, and Lepsius refers it to German ö.

375. *In the writer's French* pronunciation, *up* is placed in *mě*, *quě*, *quěrelle*, &c., according to the view of most French grammarians, but Lepsius and Ellis consider it a variety

\* On the adoption of a uniform orthography for the Indian Languages of North America. *Memoirs of the American Academy*, 1831, iv., 319.



of *ö* or *eu*, in which they may be correct. Lepsius writes it *ȯ*, and Ellis (preferably) with a reversed (not inverted) *e* character.

376. *The character chosen* is sufficiently distinct, even were the sound not allied to *A* and *E*. A script form can be made without raising the pen to make the loop, and it may recall *r*, with which *v* is allied. In fact, there seems to be a palatal (or middle mouth) *coalescent* in Irish, between *up* and a short open smooth *r*, as in the monosyllabic word *gæ̃ wind*, as distinguished from *gē goose*, but the former word varies dialectically. The effect strikes the ear somewhat like *gō-way*, *go-ay*, compressed into a monosyllable; but there is no *o*, *oo*, *w* sound. This element requires verification in nature, as it has not been heard recently, and the language has been very seldom heard.

377. *Ellis represents the vowel of up* by *ə*;<sup>\*</sup> Max Müller by a cipher 0; Lepsius by *ȯ*; Bishop Wilkins (*Real Character*, 1668,) by *y* with a terminal flourish; Hale† by a character like inverted *o*; Rapp, *ə*; Pitman, *ɜ*; (Comstock, *u*, *u*; Longley, *U*, *u*; Antrim, *o*; and H. M. Parkhurst, *u* (*Ploughshare*, Boston, U. S., 1853.) It is doubtful whether the modification for open and close, should be made in the upper hook or lower dot; but the former is preferred, because it leaves the character more distinct from *e*.

*A*, *ɜ*, (*ə*, *ɜ*.) in *add*.

378. *With very little affinity* to *A*, this sound usurps its character in some alphabets. It is more nearly allied to *ebb*, but not enough to have a letter on the same basis, like that of Lepsius. Rapp writes it *ä*; Comstock, *A*, *a*, Hart *ä*, Masquerier *a*, *a*; and Pitman, Graham, Parkhurst, Kneeland, and Longley *A*, *a*.

379. *The people of Bath, England*, are said to pronounce the name of the town long (= *bɜθ*) and it is strictly long and short in Welsh, as in *bɜ̃χ* a hook; *bɜ̃χ* little. It seems to be lengthened in the following words, but as the author speaks this dialect,§ the observation must be accepted with caution. *See Addenda p. 148*

<sup>\*</sup> Universal writing and printing with ordinary letters, Edinb., 1856.

† *Ethnography and Philology of the U. S. Exploring Expedition*, 1846. A valuable work philologically, but not phonetically. He does not think it necessary to indicate French *u*; he uses *A* for the power in *mart*, *mat*, (but, probably, did he hear the latter;) *E* for *fate*, *met*; *I* for *machine*, *pin*—p. xii. 1846.

‡ The Rev. J. G. Woods (*Sketches of Animal Life*, 2d Series, London 1855, p. 247,) mentions "The singular mode of pronouncing the word which is used by those who have resided there. Instead of enunciating the word *Bath* in a clear and open manner, it appears to be correct to elongate it into an effeminate drawl, thus—*B-a-a-a-ath*, pronouncing the vowel like *a* in *cat*." "The sound is common over Wilts and Somerset, and it may extend to Gloucester and South Wales. . . . The long sound is the name of the first letter of the alphabet in Irish English. . . . Our ladies often say *graas*, *caalf*, *haalf*, *paas*, *aask*. Many orthoepists (Worcester and Bell,) have recognised an intermediate vowel."—*Ellis, MS. note*.

§ Heard in Philadelphia, and used by Walker, who puts his *a'* of *fat*, in *grass*, *grasp*, *branch*, *grant*, *pass*, *fast*, the proper sound being probably French *â*, as in *pâss*, &c.

pān	pānic	dām	hām	mādder, <i>adj.</i>	mādder
band	banish	dram	ram	ma'am	mainmon
fan	fancy	lamb	lamp	baa	badger
man	tan	bad	pad	gas, gaz	gash, as
can, <i>n.</i>	can, <i>verb.</i>	glad	lad	lass	lash
bran	ran	bag	tag, beg	brêad	bred
Ann	an, Anna	cag	wag, keg	dead	Dedham
Sam	sample	drag	dragon	bed	sped.

380. *It occurs in provincial German, as in bɔ'ric, (with the vowels of bārrier) for berg* (bɛrG) a hill. A native of Gerstungen (= Gêrstūʃən) in Saxe Weimer, pronounced the first syllable of this name with ɔ in *arrow*. Compare *thatch, deck; catch, † ketch; have, † hev; scalp, † scelp; German and English fett fut; krebs crab; fest fast, adj.; Gr. τρέχω* (I run,) *track*.

381. *It has a long and open German provincial (Suabian) form, being used for long open ä (ê) as in bɔ'r (bær) for bär, (a bear.) This bears the same relation to add that French ê in même bears to e in memory.*

382. *This vowel is nasalised and short in the French fin (end) = fɛ̃; pain (bread) = pɛ̃.* But some consider this a nasal of ebb,\* either because such a sound is used, (the Polish e,?) or because the French (being without the pure add) refer their nasal *in* to the nearest pure sound known to them.

383. *The character ɛ is a good one, and may be written with Greek α, into which 'ε' degenerates in writing. The English æ is accessible for the open sound, whilst a small 'ε' would admit of being trimmed into several distinct shapes for varieties of sound.*

ε, ε̃, in ebb.

384. *Most writers pervert 'e' to the use of this sound, an error which arose from regarding the vowels of they them as variations in quantity. If the Roman alphabet is to be adhered to (ε) the half of 'e' might be used for it, but a Romanised form of Greek ε (like that of Mr. Pitman) is much to be preferred,—and it is shown as a Greek form in Franz, p. 245, line 10 from below.*

385. *The secondary vowels it, ebb, were not allowed to Latin, (§ 93) because there is no evidence that they were Latin sounds; and although ebb occurs in Spanish † (as in el the,*

\* Value compares nasal *in* to English *ain* in *faint*; Bolmar to *en* in *length*; Gouraud to *en* in *lent*; and Picot to *an* in *vanquish*. Pantolón puts the *e* of 'thère' (nasal) in Fr. *point, pain, sein*, and of 'end' in *bien, moyen*.

† Even this is not admitted in Cubi's "Nuevo Sistema" (of English for Spaniards,) published by I. Pitman, Bath, 1851—where the vowels of *ill, ell, am, up, olive*, are not provided with Spanish key words; but he assigns the whole of them to Catalanian.



estē *this one*;) it is not near as frequent as an Englishman might suppose. The following examples are from Vingut's Spanish Grammar (New York, 1853,) with his pronunciation in English spelling—but we think that some of these have  $\varepsilon$ .

paréntesis	pa-rain-tai-secs	tenedor	tainaidór
crisis	creeseecs	comodidad	co-mó-dee-dad
jeneral	hai-nai-ral	felicitar	faileetheetar
médico	mai-dee-co	Asiatico	Ah-see-áh-tee-co
tres (Lat. TRES)	trais	entre	aintray
frecuentamente	fraikwaintaimaintay	pez (fish)	paith.

Nor has E become  $\varepsilon$  in French, where it might be expected from English Latin, as in élégant, éléphant, élégie, émétique, nécessité, effacer, exact, et;—and for que, le, me, ne, de, cela, doucement, vivement,—Vadé puts qué, mé, vivément, &c., in the mouth of a Gascon.

386. *The vowel  $\varepsilon$  occurs in Italian témpo, térrā, Mercùriō; in the German réchnung (a reckoning;) pelz (pelt, fur,) schmelzen (to smelt,) rector (rector.) German short ä (e) often falls into this sound, as in prächtig (sumptuous.) In Ellenic,  $\varepsilon$  and  $\alpha$  are alike, as in set, said.*

387. *Frenchmen state that  $\varepsilon$  occurs in elle, quel, règle; M. Value gives get as the key word for è and ê; Bolmar gives mare for è, and there (when emphatic) for ê; and Pantoléon puts e of there in est, les, vrai, mais, and that of ebb in elle, quelque, cher, superb, aime. He writes tu avais with the former, and il avait with the latter, whilst Bolmar makes them both è.*

$\varepsilon$ ,  $\epsilon$ , (ê,  $\epsilon$ ,) in there.

388. *The vowel of ebb, with a more open aperture, is long and accented in the Italian m  $\varepsilon$  dĩcō, tēp  $\varepsilon$  stā, cĩcēlo, and short in the verb e (is,) āb-biēt-to. It is the French ê in même, tête, fenêtre, maître, haie, Aix (=  $\varepsilon$  s,) air, vaisseau. The same sound seems to occur shorter in trompette, which is not the vowel of petty. It occurs in the Coordish fērd (a pack on a horse,) with smooth r. Volney writes it ai; Lepsius, ē (in “Fr. mère, Ger. bär;”) Comstock a good character (§ 398,) but he considers it the representative of a double sound, as in thē-ur for there.*

389. *It is the German ä long in mähre (mare,) mährechen, fehlen, kehle, währe, but wehre has E long. The theoretic short sound ( $\epsilon$ ) falls into  $\varepsilon$ , as in ställe (stalls,) commonly pronounced like stelle (station.) In German, the letters ä, ö, ü, are sometimes more correctly printed with a minute (°) instead of the dots, and Zieman\* has restricted the dotted characters to the short sounds, and the others to the long ones.*

\* Mittelhochdeutsches Wörterbuch, 1834.



390. *The character preferred* here is a modification of  $\epsilon$ , being ( $\epsilon$ ) a form of Greek type in use, to be assigned to French è. If the Roman alphabet is adhered to, the type can be made by cutting away the right half of 'e;' and ê can be made in the same manner, retaining the circumflex,—or excluding it, and mutilating the type less than for è, giving it the appearance of English €. But ( $\epsilon$ ) a character formed from ( $\omega$ ) Greek oméga, is preferred for the ê sound, and accentualised letters are not to be used to indicate quality. *a.* We quote here doubtfully, a Suabian open vowel perhaps between there and up, and heard in reiten, seide, weiss, fenster, stëllë, and in rëgen (to move,) whilst rêgen (rain) has ê.

E, in rëin, žight.

391. *The English ay* in pay, paid, day, weigh, ale, rage, is short in weight, hate, acre, A'mos, A'bram, ape, plague, spade. German wëh (wo,) rëh (roe,) jë, planët, mëer, mëhr (more, but mähr *tidings* has ê,) ëdel, ëhre, jëdöch. The Italian "e chiuso" has this quality, as in màlë, ottóbrë (with "o chiuso,") but it is nearly always short. Most authors assign this sound to French é, called 'é fermé,' but Dr. Latham assigns this é a closer aperture, for he says—"This is a sound allied to, but different from, the *a* in *fate*, and the *ee* in *feet*. It is intermediate to the two." *a.* Dankovszky says the Hungarian "é est medius sonus inter e et i," but his 'e' is uncertain. Olivier (Les Sons de la Parole, 1844,) makes é identic with I in the position of the mouth.

Θ in -ment, -ence.

392. *There is an obscure vowel* in English, having more aperture than that of *ill*, and less than that of *ail*. It is used to separate consonants by such an amount of vocality as may be secured without setting the organs for a particular vowel. It is most readily determined between surds, and it is often confounded and perhaps interchanged with the vowel of *up*. It occurs in the natural pronunciation of the last syllable of worded, blended, splendid, sordid, livid, ballad, salad, surfeit, buffet, opposes, doses, roses, losses, misses, poorer, horror, Christian, onion, and the suffixes -ment, -ant, -ance, -ent, -ence.

392*a.* Perhaps this vowel should be indicated by the least mark for the phase of the least distinctness (§ 484,)—a dot beneath the letter of some recognised vowel of about the same aperture. It is so evanescent, that it is often replaced by a consonant vocality without attracting attention, as in saying hors'z, horsz, horszs, or (using a faint smooth *r*,) hors<sup>r</sup>z.

392*b.* *Rapp* uses 'ə' for this sound, and for the closer form allied to *urn*, placing it in must, honey, a, an, master, fever. H. M. Parkhurst uses a tailed 'e' in présent, convenient, universe, order, and in the suffixes -er, -ent, -ency, -ment; and the vowel of *up*, in up, money, impression, occur, some. Longley uses e in earth, verb, first, person, deserve, sir,

skirt, thirty, verge,—using the vowel of *ebb* in *very*, *discovery*, *another*, *interest*, and that of *up* in *worse*; so that he can hardly have the Irish dialect in view. Graham proposes a peculiar ‘e’ for *her*, *bird*.

392c. *With Rapp*, we assign this vowel to German, as in *welches*, *verlieren*, *verlassen* (or even *frlâsn*.) The vowel of *up* is not admissible in normal German, although it is common enough in dialects, and associated with short *o*, as in *kopf*, *toll*. In our examples, the theoretical vowel is that of *ebb*.

Ÿ, the Russian Ъ. (Ÿ, in Turkish.)

393. *This vowel strikes the ear* like the pinched German *ö*, *ü*, to which series it may belong; but the lips are not pursed, the effect being due to the enlarged cavity of the mouth. The quality is perhaps nearest to the vowel of *if*, but the jaws are more separated, and the lips are retracted as for *I*. It is long and short, and is said to be the sound represented in Polish by *y*. Eichhoff (1836) uses ‘y’ for it; Castrén (1854) the same, with an angular circumflex when long; and Ellis uses a small capital *γ*. We propose a character formed from inverted *fi*, which is sufficiently distinct, whilst it bears some resemblance to the Russian and Polish forms—and ‘y’ must be restricted to its historic value.

393a. *Castrén mentions this* as a Sämöjēdic vowel, and he says that in making it, the end of the tongue is prest against the base of the lower teeth. § 344. He states that in several dialects, ‘i,’ in certain conditions, has something of this sound.

394. *This Slavonic vowel* occurs in Jakutish (Böhtlingk,) and is probably the key to an Altai-Tatar infusion, as it is said by Redhouse and Böhtlingk to occur in Turkish. But S’uñic’, who quotes Turkish very freely, in illustration of the elements, does not admit it. We have not been able to compare the two, having heard them with an interval of six years. They are closely allied, and our impression is that the Russian phase is based on *ooze*, and the Turkish on *is*.

l, in *pit*.

395. *The English vowel of it, pit, pin, &c.*, frequently formed out of a shortened *I*, and as ‘e’ is one of its equivalents, it often takes the secondary power, as in *bēlieve*, *rēgret*, *dēscend*, which cannot differ from *dīspose*;\* and we find in old English—*biginnan*, 1250; *bēgan*, *bithoute*, 1280, without the unenglish *gh*; and Chaucer uses *dispise*, *discent*.

396. *It is the German vowel* of *kīnn* (*chin*), *hītzīg*, *bīllīg*, *wīll*, *bīld*; and the initial of the Belgian diphthong *ieuw* (and perhaps, in some cases, the Welsh *uw*.) It is adopted for the English *u* in *tube*, (*tīwb*) in Comstock’s alphabet—a diphthong known to the writer.

\* See the *Phonotypic Journal*, 1846, for this vowel in *select*, *seecure*, *review*, *degree*, *defect*, *desire*, *disease*, *denote*, *prepare*, *December*, and many more.



397. The form is accessible in a mutilated (U, u, t,) and it will best suit the languages in which I, J, are used correctly, among which it is hoped English will be one. Thus the series J I U will exhibit normal I turning to J in the closing, and U in the opening direction; and there are good reasons why they should resemble. Their affinity causes an interchange in Chris-tian (cris<sup>t</sup>tjən, -t<sup>t</sup>jən, or -tfən,) with J, and Chris-ti-anity with U. Compare o-li-o, o-lio (ólto, óljo,) fil-i-al, fil-ial, foliate, folio; il-i-ad, il-ia<sup>d</sup>, va-ri-ous, va-ri-ous, cordial-ity, idiot, previous, devious.

398. *This vowel is commonly confounded* with I, but it has a more open jaw aperture, whilst each may be lengthened or shortened. When made long, it suggests long y, but they differ. The following notations have been proposed for e in *they*, ε in *them*, ε in *there*, i in *he*, and ι in *his*.

	e	ε	ε	i	ι
Rapp, 1836,	ê	è	ä	î	î
Lepsius, 1855,	ē	ě	ē	ī	ī
Max Müller, 1855,	e	e	ä	î	i
Ellis, 1856,	e	ε	εε	i	ι
Pitman, 1856,	ε	c	ε	ι	i
Pitman, Jan., 1852,	"	"	"	i	"
Graham, Adair,	"	"	"	ι	"
Kneeland, 1824,	á	"	à	è	"
Hart, 1851,	e	ë	ä	i	ï
Comstock, 1846,	"	ε	ø	x*	ι
Masquerier, 1847,	a	ε		e	i
Antrim, 1843,	æ	a		"	y
Haldeman, 1846.	e	ε		i	ι
Reynolds, 1846, (§545)	"	"		"	"
Hale, 1846; Matushik, 1837,	"	e		"	i
Poklukar, S'uñic', &c.,	"	"		"	"

I, ι, i, in field.

399. *The universal I*, is long in Italian ìö (Lat. EGO, I,) and short in fêlîcîtàrê, with true e. In English it is long in machîne, marîne, fiend, fee, tea, bee, grieve, eel. It is

\* Perverting I to *cye*. In citing the powers of English 'i,' that of *marine* is omitted, and not because it is i-e, for e, and not e—c is cited for the power in *eve*. The sixteen tone marks of "Comstock's Perfect Alphabet" . . . . "not only represent *accent*, but *inflection* and *intonation* or melody." But as these differ as much as *stress* and *pitch* in music, they cannot be represented by the same mark in a rational system. The inflection of unaccented syllables is not marked, hence (p. 27) although "refined," and "region," close sentences, the final syllable of the latter is represented as unaffected, and the first syllable as falling, because this mark means both falling inflection and accent. This notation has been used by its author since 1841.



short in *ěqual*, *čduce*, *deceit*, *heat*, *beet*, *reef*, *grief*, *teeth*. *German examples* are *vĭch*, *wĭeder* (against,) *wĭder* (again,) *wĭe vĭel* (how much,) *vĭelleicht* (perhaps.) It is medial in *knĭe* (knee.) *French examples* are *surprĭse*, *vĭve*, *ĭle*, *stĭyle*, *ĭl*, *vĭf*, *phĭysĭque*, *ĭmĭter*, *ĭliquĭde*, *vĭsĭte*, *polĭtĭque*, which must *not* be pronounced like the English *physic*, &c., with the vowel of *pit*. The following are perhaps medial,—*prodige*, *cidre*, *ligue*, *vite*, *empire*.

A, (Λ, a,) in *āisle*, *Cāiro*. (§ 372, 4, 5.)

400. *Proceeding in the labial direction* from A, the first element is French *a* in *āne*, *pātte*. The former is commonly received as the vowel of *arm*, the latter of *pat*. Dupleau\* in 1817 made the distinction. He says that French *a* occurs in the English diphthongs *i* and *ou*, and that the sound is between *ah* and *awe*, being *ah* pronounced as full and broadly as possible without falling into *awe*. The initial of English *i* (or *e* in *hĕight*,) differs in being pronounced *up* and *at*; whilst the orthography '*ou*' was partly intended to represent the French vowel of *could*, and partly the Saxon (Plattddeutsch) diphthong, which we have heard, and consider to have the initial of *odd*.

401. Ellis uses *a* with a horizontal medial line for it, and Comstock Λ, and a lower case form (a) with the base open, and the left branch turned outwards. Pantolĕon admits this sound when short, as in *a*, *la*, *pas*, *ma*, *e<sup>n</sup>*, *il a*, and in both syllables of *voila*, *avoir*; but he places the true A in *a<sup>n</sup>*, *tu a*, *car*, *toi*, *voix*, *naĭf*, *matelot*. This is probably the proper vowel for *grass*, *grant*, *pass*, *alas*, (Fr. *hĕlas*.) See § 379, note. When accessible, we prefer Mr. Pitman's reversed *a* for French *ā*.

Ω, (s) in *awe*.

402. *This sound lies between A and O*, and is common in several German dialects, and in Bengalee, where *no<sup>n</sup>'s* is *nine*. The Germans represent it very commonly by *ā*, adopting the Swedish mode, where however the sound seems to be a kind of *o*. Franz, *Epigraph*. Gr. p. 246, line 1, has a Greek character very like *o*.

403. *This awe is not to be determined by its length*, but by its quality. It is *long* in *raw*, *flaw*, *law*, *caw*, *all*, *pall*, *call*, *thawed*, *laud*, *hawk*;—*medial* in *loss*, *cross*, *tossed*, *frost*, *long*, *song*, *strong*, *or*, *for*, *lord*, *order*, *border*, *war*, *warrior*, *corn*, *adorn*, *born*, *warn*, *horn*, *morn*, *storm*, *form*, *warm*, *normal*, *cork*, *wan*, *swan*, *dawn*, *fond*, *bond*, *pond*, *exhaust*, *false*, *often*, *soften*, *gorge*, *George*;—and *short* in *squāsh*, *wāsh*, (cf. *rush*, *push*,) *āuthor*, (cf. *ōath*, *pĭth*,) *watch*, *wāter*, *slaughter*, *quart*, *quarter*, *wart*, *short*, *mortar*, *horse*, (cf. *curse*,) *remorse*, *former*, *often*, *north*, *moth*, *fault*, *falter*, *paltry*.

404. *For the vowel pair in awe, odd*, Ellis uses *o<sup>o</sup>*,† *o<sup>o</sup>*;† Comstock, Pitman and Graham *o*, *o*; Bishop Wilkins Greek *α*; Hale *ε* in a single character; Hart and Kneeland *O* with a horizontal medial line; Parkhurst *o<sup>o</sup>*,† *o*; Lepsius *ō*, *o*; Masquerier *o*, using one sign for

\* Am. Phil. Trans., 1818, Vol. I, p. 258.

† With the appendage on the right.

both, (like Wilkins, Hale, and Hart,) a sign made of b,—and d, p, q, would afford allied ones. For common typography, we propose *o*, *ö*, with *ε* (closed) as the writing form of *o* or its varieties.

*ö* in *odd*.

405. *This differs from the preceding* in being formed with less aperture. It is *short* in not, nod, hod, what, squätter (cf. the open wäter,) morrow, borrow, sorrow, horror, choice, ponder, throng, prong; *medial* in on, yon, John, God, rod, gone, aught, thought, bought, caught, naught, fought, sauce, loiter, boy, and perhaps long in coy, oil. Some of these medials may belong to *awe*, and some of those to this head.

406. *The accuracy of these examples* is not expected to be admitted in detail, because practice between the two vowels is not uniform; yet it is probable that no one puts the vowel of *potter* or the quantity of *fall*, in *water*, which is neither wāwter nor wötter. In the following table, the medial examples have been chosen without regard to the vowel they contain.

gāud	God	nöd	gnaw'r	nor	Nör'ich
awe	or	orange	rawed	rod	Rodney
fawned	fond	astonish	awed	aught	odd
thawed	thought	Thoth	laws	loss	lózenge

407. *In the next table*, No. 1 is the long, 2 the short, and 3 the medial quantity of *awe*; 4 is the medial and 5 the short quantity of *odd*.

1.	pāwned	wāw	squāw	yāwn	hāw
2.	äuthor	wäter	squāsh	wänt	hörse
3.	po³nd	wa³r	swa³n	wa³n	ho³rn
4.	ro³d	Go³d	thou³ght	go³ne	Jo³hn
5.	pönder	bödy	squāt	hönest	hörror

408. *Indications of quantity* cannot be dispensed with here. *ö*, (or whatever character is used) might stand for the vowel of *odd*, and have a widened form, or a superior dot (·) *after* the letter, for its medials; whilst *o* (or its representative) might be considered medial, and have a long mark for *awe*, since the medials of the close vowel, and the longs of the open one are the rarest.

409. *It is a difficult problem* to supply *awe* and *odd* with suitable characters. They have no more right to be formed on an 'O' than on an 'A' basis, and the available forms of 'O' should not be drawn upon too largely for English, being required for French *o*, the two Italian kinds, and perhaps others among described or undetected phases. *a.* *o*, *o*, or *o*, *o*, would form a good pair, and they recall A, O, but *o* is perhaps too much like *n* for blurred print. The preceding, with *ö*, are not sufficiently alike, because the medial



quantities may be confused by the same person in the same word. Other pairs are furnished by the rejected forms of the Phonotypic Journal, as  $\mathfrak{n}$ ,  $\mathfrak{n}$ , or  $\mathfrak{n}$ .

410. *The chief difficulty* is in finding approximate forms which can be readily made with the pen. One of the preceding forms might answer for the open sound of *awe*, and  $\mathfrak{q}$  (which approaches Gothic O,) for the close one. The 'A' part of the latter could be so much reduced as to make the character approach  $\mathfrak{q}$ , with the mark in contact. A pair like  $\mathfrak{q}$  with the upper or *o* part large for odd, and  $\mathfrak{s}$  the lower or *a* part large for *awe*, would solve the problem in print, but they would be likely to take an *e* form in writing. A writing character formed of  $\epsilon\iota$  united, would answer for the *awe*, and the script *a* recommended for *aisle* (the middle of the *i* portion broken towards the left,) for the closer sound; or, the closed  $\epsilon\iota$  character (Hale's *aw* long and short,) might have the close power, and have the *\iota* part descending in a short tail, for the open sound, or the  $\epsilon$  portion with the break thrown to the left.

O, Italian "*o aperto*."

411. *To an unfamiliar ear* this vowel is referred at one time to O and at another to *awe*, and if an Italian speaks English with it, the word *bold* seems to be *bald*, and *bald* seems *bold*. It is long in 'póco,' little; pórtō, port; spóso, husband; and short in tróppo, too much; nóttě, night; cósă, thing. Mr. Ellis's key words are rōco (hoarse,) and rōcco (crozier,) and he refers to this sound, Swedish *a°* and Danish *aa*; and with doubt the French vowel of *hotte*, *homme*, with which we do not agree. Mr. Ellis's character is a good one, a Q form with the tail on the left—which might *end with a dot* when the vowel is short. Dr. Comstock uses O with a minute vertical tail below, for the short vowel of Fr. *bonne* (good,) Ital. *dotto* (learned;) and he places the vowel of *own* in the French *trône* (throne,) and Italian *dolce* (sweet,) the latter being "*o chiuso*" of the Italian grammarians. An Italian grammarian compares the "*o aperto*" to the French *o* in *hotte*—"l' O aperto detto da Francèsi *aigu o bref*, ha il suono dell' O aperto toscano, come *hotte* (o-t.)"

O, French *o*.

412. *This sound seems* to the writer to be more open than *owe*, and closer than *o aperto*, and his impression is that the long and short sound have the same quality.\* Gouraud

\* The Author's French pronunciation was acquired from heterogeneous sources, chiefly English and German, and although he has occasionally revised it in casual intercourse with Frenchmen, early habits are continually crossing later opinions. His practice is to pronounce *ô* as *owe*, *bōnne* as English *bone* shortened, and *mōn* with the same nasalised. His ideas of Spanish pronunciation were derived from a South American, whilst his English is partly provincial. On the other hand, his ear is good enough to enable him to tune a piano, (except in the low bass notes,) and to distinguish across a room whether a speaker of German uses the German *w* or English *v*, provided the voice is familiar.



cites three kinds of French *o*, referring that of *poste*, *note*, *code*, to *o* in *not*; *sort*, *mort*, *corde*, to Eng. *nor*; and *côte*, *faute*, *beau*, to Eng. *note*.

413. *Bolmar* admits two, the *o* of Eng. *opera* in *opéra*, *homme*, *loge*, *remords*, *offense*, *comme*, *notre*; and *o* of *over*, in *auteur*, *ôter*, *impôt*, *zero*, *faute*, *rose*. *Value* admits two, as in Eng. *no*, *nor*; and *Pantolón* two, the first (without English equivalent,) in *bonne*, *homme*, *trop*, *au*, *porter*, *octobre*; the second (in Eng. *old*,) as in *trône*, *eau*, *beau*, *matelot*.

414. *Picot* admits two, the first "close, that of *o* in *trop*, nearly that of *o* in *nor*;" and "open, that of *ô* in *tôt*, nearly that of *o* in *over*." *Chesnier* admits two, as in *homme*, *autel*; and *Olivier* two, as in *mobile*, *cor*; and in *beau*, *dos*. In this treatise *o* (formed from *Q*) will be used provisionally for the short sound, and *O* for the long one.

415. *The New England* or *Yankee o* in *whôle*, *côat*, is a short sound with a wider aperture of jaw than *owe*, but not (perhaps) of lip. It has been casually heard, but not studied, and we refer it to the French *o* in *bonne*. *Mr. Graham* uses *o* for it.

*O*, English, in *bône* *bôat*.

416. *This well known sound* is long in *moan*, *loan*, *owe*, *go*, *low*, *foe*, *coal*, *cone*, *bore*, *roar*, *bowl*, *soul*; and short in *over*, *obey*, *open*, *öpinion*, *onyx*, *önerous*, *oak*, *ochre*, *rogue*, *oats*, *opium*; and medial in *going*, *showy*. It does not occur in Italian.

417. *O* is long in the German *ton*, *dom*, *hof*, *hoch*, *lob*, *tod*, *trog*, *mohn*, *lohn*, *moor*, *mond*; medial in *oder*, also, *vor*, *von*, *wo*, *ob*, *oheim*; and short in *wöhñ*, *höfnung*, *ost*, *ofen*, *ober*, *koch*, *loch*, *zö-o-lög*. *Hale*, *Ellis*, *Hart*, *Masquerier*, &c., use *O*; *Pitman* and *Graham* *o* with the tail on the right; *Longley* and *Parkhurst* a closed *ω*; and *Comstock* *Ω*, *ω*. *Kneeland* uses *ò* as in *know*, *holy*, and *o* for its short quantity in *home*, *wholly*—having probably the New England vowel in view.

*O*, Italian "*o chiuso*."

418. *For this sound* we will use *ω* provisionally—but preferring the closed form of *Mr. Pitman*. It occurs in *cónca* (*còſca*) a shell; *öndă*, wave; *bótte*, a cask, (but *bótte* a blow is open;) *no-ió-so* vexatious. It is long in *ancóra* (*ăſcără*) yet, and short in *âncora* (*ăſcωra*) anchor, *Ottóbre* (*ottóbrě*) October. As the sound is an *O* approaching to *U*, it is probably the one which those have in view who assert that in some words, as *Roma*, the Italians place *U*. *Mr. Ellis* formerly used *o* for it, but latterly a closed *ω*.

419. *As in dialects of Latin*, some wanted *O* and some *U*, one being used for the other, it is hardly possible that Latin *O* was *o aperto*. If known to Latin, it must have been *o chiuso*, but more probably the universal *O*.

## V.

420. *Sjögren* uses this character\* for the most evanescent and obscure of all the vowels

\* *Ossetische Sprachlehre*. 1844, p. 17—19.

he has to treat of; a vowel which seemed at times an evanescent *e*, or an *i*, or even a German *ö* or *ü*, or a Russian *ы*, or something between these.

*ω*?

421. *The same author* uses *ω* for a sound between O and U. He cites French *moi*, Swedish and Danish *sol*, and German *gross*, *noth*, *oben*, but these latter are English, as in *gross*, *note*, *over*. He has probably *o chiuso* in view. Castrén (p. 7, § 11,) mentions an open Ostjak *u* which approaches *o*, as in *ud* or *od*, the hand. We have heard such a sound in the Iroquois word for *ten*—ŮJE-LI; and it may occur in the Irish (of Munster) *mæ hù my eye*; *cùndj five*.\*

U in *pool*; U in *pull*, (*w, w, u, u.*)

422. *These two vowels are distinct* in quality, and have the same variations in quantity. They are to each other as *awe* is to *odd*, and they require distinct characters. These, in the ordinary alphabet, may be *u*, *u*, with marks of quantity.

423. *In passing through the series A, O, U*, it will be found that U in *pool* is labial in its character, and that this labiality is preserved in shortening *foõl* to *foõlish*, whilst *full*, *fullish* have very little aid from the lips. We may represent *fool foolish* (often a medial,) by *fūl, fūluf*.

424. *If we compare fool* with a word like *fuel*, *rule*, (avoiding the Belgian diphthong *iew*,) we detect in it (*fyoõl*, *rule*,) a closer sound, which, when long, is confused with U, as in *fool*, *rule*, meaning by the latter neither *ryule* nor *riwl*, but *rool*, with a narrow aperture. This closer *u* is often preceded by *y* and *r*, as in *due* (=djũ,) *dew*, *stew*, *rūin*, *rūde*, where it is rather medial than long.

425. *The Latin u is long* in *woo*, *two*, *too*, *tour*, *poor*, *do*, *who*, *move*, *prove*, *groove*, *lose*, *soothe*, *boom*, *tomb*, *moon*; and perhaps *brew*, *crew*, *threw*, *true*, if these are not the closer U lengthened. U is *medial* in *boot*, *shoot*, *root*, *troop*, (all of which Walker marks long, like *move*,) *goose*, *loose*, *moos*, *droop*, *stoop*, *hoof*, *proof*, *tooth*. U is *short* in *good*, *wood*, *hook*, which is not *who* with *h* added, as Walker would have it.

426. U is *short* in *foot*, *full*, *pull*, *could*, (and if the same aperture is preserved, these do not lengthen into *pool*, *coo'd*.) In the following, *y* precedes the short vowel,—acute, dispute, refute, refutation. U is *medial* in *rude*, *truth*, *fruit*, *brute*, and *long* in *fume* (*fjũm*,) *amuse*, *refuse*, *bruise*.

427. *The vowel of fool* occurs *long* in the Italian *piu* (*pjū*;) Sātūrñō, Mercūrio; *tū*, thou; in the German *pfohl*, *uhr*, *fuhr*, *buch*, and *medial* in *urtheil*, *nur*. That of *foot* occurs

\* We have heard an Irish vowel in *loch lake*, (sometimes *lez*,) which seemed to lie between *up* and *ope*, but the *o* without labiality. We merely call attention to it here, and to Tschudi's work—*Die keehua-Sprache*, (Vienna, 1853,) which contains details of pronunciation, but which we have not now within reach.



short in Italian *punto*, point; and in German *nusz*, *nutz*, *muster*, *stumm*, *stunde*. The French *ou* (in *pool*) is long in *foule*, and short in *courrier*.

428. *For the vowel pair of pool, pull*, Lepsius, Max Müller, Ellis, Rapp, Eichhoff, Bopp, Hale, Hart, &c., use *u*; Comstock, a character based on *u*, and *u*, (perverting *u* to *up*;) Pitman (formerly) and Graham *uu*, *u*; and Bishop Wilkins *u*.

429. *There are two objections to uu, u*,—it ignores ‘*u*’ as made for a full open sound (note, § 359,) and it obscures writing and italics as in *mun* (moon) for *mun*. This use of *uu* in Russian, for English *sh*, is inconvenient, as in writing “*uuuka*,” a pine cone.

# Y

430. *There is a middle series of vowels between those of the throat and the lip side of the scale, and akin to both.* Between the *o* of *obey* (as being closer than *owe*, and *ε* of *ebb*,) we place the close French *eu* in *eux*, *lieu*. It is marked *ö* in § 369.

# Y

431. *The open sound of the preceding* is heard in the French *oeü*, *beurre*, *neuf*; of which some consider *de*, *me*, *le* the short quantity. Both this and the preceding are made with the jaw cavity large, and the lips pursed. Pantolón writes but one French *eu*, making no difference for quality or quantity, in which he is not alone.

432. *German has an allied or identic sound, long in schwören, schön, könig; and short in möchte, wörter, löschen.* To the writer, there seems but one German *ö*, that of French *neuf*, with a tendency to the *e* side of the scale. *a.* But Lepsius refers *könig* to the closer of the two French sounds, and the word *Gö-the* to a position between this and the more open sound of French *beurre*. If this sound exists, there will be three allied characters wanting, Y for *beurre*, (being an open character for an open aperture;) Y for *Göthe*; and Y for *könig* (a close character for a close aperture,) the letter to be unmutated (y) when the varieties are not discriminated.

433. *The first or most open of these could be written on a u basis, with the break of the left side towards the left.* Dr. Lepsius writes the vowel of *könig* (ö,) with the mark of length above, when long; that of *Göthe* (ö, and of *beurre* (ö) with a line of length when long, and if this sound were to occur nasal and accented, its letter, the doctor’s notation, would be *ö̃*.

434. *Rapp\* writes the closer sound ô̂ as in peūr, leūr, seül, oëil; and the open one ô̄, as in je, de, se, le; and ə (of English but, the article a, &c.) in the French final of noble, &c., when pronounced in poetry.* Thus for French ‘redoutable’ he writes *rödutáblə*.

\* *Physiologie der Sprache*, Vol. III., 1840, p. 108.



Y, y, y, (Y, u,) Gr.; Dan., Swed., Y.

435. *If there is any difference* between French *u* and German *ü*, it is that the latter has a tendency towards *I*. It is long in the French *buse*, *vue*, *mûr* (ripe,) and short in *mur* (a wall,) *vu*, *une*, *fut*. It is long in German *übel*, *güte*, *natürlich*; and short in *glück*, *küche*, *küssen*. We are unable to give an opinion whether the Danish and Swedish *y*, and Belgian *u* are exactly identic with the French sound.

436. *The historic character* is Y, often used in Greek typography. Max Müller uses *ü*; Lepsius the same, with the dots below; and Comstock *Y*.

ü

437. *Dr. Rapp uses this* character (4, 114,) for a vowel between *ö* and *ü*, occurring in the German of Elsass (Alsace,) and unknown to us.

u,?

438. *This letter is used* by Castrén (§ 11,) for a “close *u*” in Samojedic dialects.

u.

439. *Welsh u* (*y*,) long and short, a distinct vowel according to Ellis, and made “with the tongue between the teeth.”

u.

440. *The Swedish u* is pinched, and is between *æ* and *it*. Castrén mentions it as an Ostjac sound. In the ordinary alphabet, *u* is at hand for it, as in Islandic *guṭa*, God. *a*. Mr. Pitman has a reversed *u*, a tailed *w*, and several other forms of these letters, which could be distributed as required, among the vowels of §§ 437–40. See §§ 409–22.

441. *The following table* (§ 444) is compiled from Rapp (2, 119, 140, 150, 152, 171, 180;—3, 161, 223, 265, 308, 312;—4, 7, 111, 115, 118, 119, 127, 130, 134, 144,) and is in his notation, the circumflex indicating length and not quality; *ê* being the vowel of *they*, and *ä* of *there*. His key word for the fifth column is ‘*broad*,’ which does not suit English, the vowel being *awe* and not *o*; but as it suits other vowels, it is not altered.

442. *This table shows the absurdity* of what is falsely called etymologic orthography, and the impossibility of giving the history of a word in any single spelling. It shows that a phonetic representation of the various phases constitutes the etymology and distinguishes the newer from the older forms, and that in using the present alphabet, LIF, and JIR, are the only proper representatives of *leaf* and *year*; and farther, it shows that the vowel of *vein* has no more right to an *a*-character than *o* or *i* have, for if the original A became E in Gothic, it equally became *awe* and *o* in other dialects.

443. *Eichhoff's table of mutation* (Parallèle des Langues, p. 91,) shows a similar result, the short Sanscrit A being represented by A, E, I, O, U, in Greek, Latin, Gothic, German, Lithuanian, Russian, and Celtic.

## 444. SCHEME OF INTERMUTATION.

	house,	good,	leaf,	year,	broad,	thief,	wide.
<i>Original,</i>	<i>û</i>	<i>ô</i>	<i>â</i>	<i>â</i>	<i>ä</i>	<i>ê</i>	<i>î</i>
Gothic, .....	"	"	"	<i>ê</i>	"	<i>iu</i>	"
..Islandic, .....	"	"	<i>ou</i>	<i>â</i>	<i>ei</i>	"	"
Anglish, .....	"	"	<i>ea</i>	<i>ä</i>	<i>â</i>	<i>éo</i>	"
Friesian, .....	"	"	<i>â</i>	"	<i>ê</i>	<i>ia</i>	"
Old Saxon, .....	"	"	"	<i>â</i>	<i>ä</i>	<i>iu</i>	"
New Saxon, .....	"	"	<i>ô</i>	<i>â</i>	<i>ê</i>	<i>ê</i>	"
Old Suabian,	"	<i>uo</i>	<i>ou</i>	<i>â</i>	<i>ei</i>	<i>ie</i>	"
<i>English,</i> .....	<i>ou</i>	<i>û</i>	<i>î</i>	<i>î</i>	<i>ô</i>	<i>î</i>	<i>ei</i>
..Danish,	<i>û</i>	<i>ô</i>	<i>ô</i>	<i>â</i>	<i>ê</i>	<i>û</i>	<i>î</i>
..Swedish,	<i>üü</i>	<i>û</i>	"	<i>ô</i>	"	<i>jü</i>	"
Belgian, .....	<i>öü</i>	"	<i>ô</i>	<i>â</i>	"	<i>î</i>	<i>ai</i>
Low Saxon, .....	<i>əu</i>	"	"	"	"	"	<i>əi</i>
Upper Saxon, ..	<i>au, əu</i>	"	"	<i>â</i>	"	"	<i>ai, əi</i>
Old Upper Ger.,	<i>û</i>	<i>uo</i>	<i>ou</i>	<i>â</i>	<i>ei</i>	<i>ie</i>	<i>î</i>
Old Lower Ger.,	"	<i>ô</i>	<i>ô</i>	"	<i>ê</i>	<i>ê</i>	"
<i>German,</i> .....	<i>au</i>	<i>û</i>	<i>au</i>	"	<i>ai</i>	<i>î</i>	<i>ai</i>
Alsace, .....	<i>üü</i>	<i>ü</i>	<i>cao</i>	<i>â</i>	"	<i>iə</i>	<i>î, əi</i>
Suabian, .....	<i>əu</i>	<i>uə</i>	<i>au</i>	"	<i>əi</i>	"	<i>əi</i>
id. dialect, .....	"	<i>û</i>	"	<i>â</i>	<i>ai</i>	<i>î</i>	"
W. Frankish, .....	<i>au</i>	"	<i>â</i>	<i>ô</i>	<i>ä</i>	"	<i>ai</i>
E. Frankish, .....	"	<i>əu</i>	"	<i>əu</i>	<i>â</i>	<i>əi</i>	"
Bavarian, .....	"	<i>uə</i>	<i>ä</i>	<i>â</i>	<i>əə</i>	<i>iə</i>	"
Swiss, .....	"	"	<i>â, au</i>	"	<i>â, ai</i>	"	<i>i, əi</i>

## INDEPENDENT VOWELS.

445. *In using the blowpipe* to direct the flame of a lamp upon a small object, as in testing minerals, or in goldsmiths' work, a continuous blast is kept up by filling the cheeks with air, without interrupting the natural breathing through the nostrils; that is, the air may pass into the nostrils, and out of the lips, simultaneously. To effect this, the base of the tongue must close the back of the mouth in the *ng* position.

446. *With the back of the mouth closed* in this manner, or by a deeper closure, the air within the mouth is entirely cut off from that in the lungs; yet it may be compressed and forced out from behind a *p*, *t*, *cay*, position, or dilated by a sucking action behind a

*d*, *t*, *tl*, *c*, *cl*, position, and caused to produce a sound by the opening of the consonant contact, not with voice or breath, but by a resonance which some may consider an 'independent' aspiration.

447. If an *inverted aspirate sign* is prefixed for inspiration or suction, *p*̣ will indicate a syllable drawn inwards. Let *‡* indicate independence from the lungs, of the vowel effect or resonance, before the character of which it is placed, when *p‡ə* will indicate the sound made faintly by smokers when separating the lips under suction;—*t‡ə*, one of the Hot-tentot clacks, the inverted accentual indicating force;—*t‡l* (or with *h*-,) a sound made to start horses;—*h̃* a nasal trilled or vibrant inspiration, or *snore*;—*p‡ə* (the air expelled,) a sound described to us, probably Dacota, for in Riggs' Dictionary, *p* (also *t*, *k*, *c'*=*tsh*), with a dot below "has a click sound," whence the word for *elm* is probably *p‡əe* (or *p‡'e*, if the effect is deemed aspirate.)

448. In the *Nadàco* (an English name, An-a-dah-has of Schoolcraft,) a Texan language, we have heard such a sound following *t*, with an effect as loud as spitting, and somewhat resembling it, as in *cābát‡o*, (thread,) where the resonance is modified by an *o* cavity;—*nə'st‡ə*, (paper;)—*t‡ə áṽh* (tooth,) with final *h*, it may be considered a dissyllable;—*há'vt‡o*, (wind;)—*q‡əàs* (thigh,) a monosyllable, the vowel of medial length. There is an English click sometimes heard, indicative of impatience. It is a rapid repetition of *t‡ə*.\*

## CHAPTER XV.

### THE CONSONANTS.

No condition is more necessary for the success of a projected system of orthography than that it should be as much as possible a necessary deduction from fixed principles, and as little as possible a matter of arbitrary invention. . . . Now, the arbitrary elements of a reformed orthography should be as few as possible; since, as long as they are arbitrary, they will vary with the peculiar views of the innovator—and as one innovator will rarely give up his own details for those of another, there is no means of insuring uniformity except by laying down preliminary common principles, and admitting some common principle of reasoning upon them.—*Prof. Latham*, Feb. 1849.

449. The nature of the consonants having been described in Chapter 8, it remains to give them in detail; and in adopting the Roman alphabet we may associate each sound with the character made for it, or indicate certain known sounds in the same manner that one without a letter would be indicated analogically. Premising that *ph*, *th*, cannot be used for simple sounds, because they must have their power in *uphold* and *pothook*, we may in-

\* *Dh* is a sound peculiar to the Galla language—and extremely difficult to be acquired, the *d* being followed by a sort of hiatus, or guttural approaching to the Arabic *ain*.—*Ch. T. Beke*, Esq. *Proceed. Philol. Soc.* 1845, vol. 2, p. 89.



dicate an aspirate of *g* by 'g, and of *cay* by Greek  $\chi$ , causing a discrepancy which the use of 'c (with the aspirate mark above) would obviate.

450. Sjögren uses an *h* formed by continuing the termination down and towards the left, nearly in the shape of *o*, and this *o* is added to aspirate any lenis phase. Thus, using the Russian alphabet, *I'* is *gay*, and the *o* mark added makes it a sonant aspirate;—added to *II* it forms *ph*, and to the stem of *T*, *th*, but the last is not correct, because *t* and *th* (*θ*) belong to different contacts. The lower projection of *K* similarly curved gives  $\chi$ . This mark forms part of the character, so that there is no economy of types, as there would be in using the Greek asper mark. *a. This and the allied marks*, when convenient to the printer, or when types are specially made, should be placed over the letter.

#### LABIAL CONSONANTS.

§ 451.	p 'p (φ)	ṃ	v̇	..	..	..	ṽ, <i>surd.</i>
	b 'b (w ε)	m	v	v̇	'v	'v̇	Ḃ, <i>sonant.</i>
	1 3	6	7				12
	2 4	8	9	10	11		13

Of these, *p*, *b*, *m*, have their English power; 'p is preferred to Greek φ (§119) except in script; and its sonant form 'b to its proper letter (*W*, § 127) in the Roman alphabet, or to the Romanic ε with which (or with a *b* with the stem broken towards the left) it may be written. This ε is to have the centre open, as distinguished from true β, which might be used in the modern language instead of *μπ*. Böhrling assigns both *f* and φ to Ossetian, Grusinian, and Armenian. 'B occurs in Ellenic ε (sometimes υ,) in Spanish *b* between vowels, and in German (*W*,) but some Germans use English *v* for it; German *v* and *f* being the same letter.

452. *b̃*, *p̃*, are for the labial trill—a rapid alternation between *b* 'b, or *p* 'p. The *flat p*, *t*, *c*, have been mentioned in §§ 181, 362–3.

453. *We cannot hesitate* (§ 43) to restore to Latin and Anglish *V* its proper power (§§ 106, 112, 143–4,) unless we doubt the ancient and modern identity\* between *QVALE* &c., and Italian *quale*, (*quattro*, *quantità*;) *QVANDO*, *AQVA*, and Spanish *cuando*, *agua*, Italian *quando*, *acqua*; *VIDUA* and Anglish *vidva*, and the initial of *widow*.

454. *The Latin 'V' consonant* is in the predicament of English 'w,' most scholars know the latter through its German power, and some of them cannot permit themselves to believe that it is almost a vowel. We consequently find English and German 'w' confounded, (as in the alphabets of Matushik and S'ũñic,) precisely as the English confound their 'v'

\* This identity is denied in the Roman Orthoepey of Prof. J. F. Richardson, who turns *QVANDO* into *cando*, and would reject the tables in § 223. His table of the consonants (p. 51,) is erroneous—he gives no authority for *Z* being *ds*—and he is silent in regard to *m* final and *n* adulterinum.

with Latin 'V;' although, in each case, there is ample material for determining their nature.

455. *In assigning 'V' to its proper power*, we are giving a great advantage to English over many other languages, where the sound has swerved into a sonant *f*; and in doing so we follow Eichhoff, who assigns the proper power to Latin 'V' and uses it for Sanscrit, as in *Vāst*, Latin *Vasto*, Eng. > waste (=VEST') to destroy; Sanscrit *Vīd* to discern; Latin *Vīdēo* to perceive; English *wit* and *e-vid-ent*, where *wit*, *-vid-* are false spellings, *wit* having the right sound and the wrong letter, whilst the variation of sound in *-vid-* has not been accompanied by a change in spelling, according to Dr. Latham's sixth rule—"That changes of speech be followed by corresponding changes of spelling."

456. *Latin V has a surd aspirate* in English *wh*, which is always followed by *V way*, as in *when* = *ṽven*, which is not *ṽen*, as some suppose, nor is it *hwen*, as *hden* is not *then*. A character commencing with (') would be suitable for print; and for script, a *v* with a break towards the left, in the descending stem. Unfortunately, this sound is departing. We heard *wig* for *whig*, the first time in July, 1848, and not unfrequently since. When this confusion is established between *when* *wen*; where *were*; which *witch*; wet *whet*; whey *way*; wheel *weal*; the language will have ceased to be a refined one.\* The sound probably belongs to Welsh, provincial Danish, and ancient Greek.

457. *V occurs* in several Vesperian languages, and the whistle which Duponceau attributes to the *lenâpe* (Delaware) language, is this sound, as in *ṽtē* (heart, *ndē*, my heart,) *ṽtēhīm* (strawberries,†) with flat *t*. In the Wyandot (*vō'ndōt*), *salācṽvū* (it burrows,) it occurs before a whispered vowel. Compare Penobscot *nēcṽdv's* (six;) *ṽtāu·āc* (ear;) *ṽtāuāgōl* (ears.)

458. *V, a nasal English w*, occurs in the Penobscot word for *seven*,—*tēmbà·v·v's*. It is No. 1 of the Scheme, § 193. The labial coalescent (§ 451, No. 11,) is nasal in Wyandot, as in

<i>n é &gt; ε t ā &gt; ' </i>	<i>ā ŭ' r r ε h á ṽ, </i>	<i>tsī &gt; ĭ g v ā r ó t. </i>
<i>the pine</i>	<i>all winter</i>	<i>is green.</i>

## LABIO-DENTALS.

F, f; E, e, (v,) English *v*.

459. *Sounds formed by the contact* of the lower lip and upper teeth, of which F is the

\* "Not necessarily. . . . In the south of England so few people say *when*, *whig*, that *this* is the harsh and unrefined, the provincial pronunciation. . . . The sound *wh* is a dialectic pronunciation of *khw* in Welsh; and, indeed, it would appear that *wh* in English came from *khw* through *kw*."—*Ellis MS. note*.

† A heart-shaped fruit, but in Wyandot they are called stars, from their bright appearance among the foliage.



best known. The *v* of English, French, Spanish, &c., not being a Sanscrit, Greek, Latin, or normal German sound, it was not supplied with a character in the Latin alphabet. Being a cognate of *F*, we assign *L* to it, of which the written form is *v* with a break towards the right, in the middle of the descending stem. The form may be seen at Rome on the tomb of Caius Publicus Bibulus, in the abbreviation ·P L·.

460. The letter *ʋ* (and *ʌ*, found in some printing offices,) is *not* recommended, because it is scarcely distinct enough, and it does not differ sufficiently from Latin *V*, whilst our pair associates well with *p*, *b*, &c. (§ 70,) and if English *v* has an affinity with Latin *V* way, as in VALEO, valid, well; VULGUS, πῶλος, vulgar, folk, it has even more with *b* and *f*, (§ 267) as in probate, proof, prove; s-cribe, s-crape, grave, graft, graph-ic; rob, bereave, bereft.

461. Should labio-dental *p*, *b*, *m*, occur, they can be formed out of these characters with the aid of the marks in §193. Most authors of ethnic or new alphabets use *v*, and many use *w* with their English power, the earlier ones having done so thoughtlessly, and the later ones to preserve uniformity—although uniformity from a false basis is not desirable. Mr. Ellis's recommendation of 'w' with its German power, and *u* for English *w*, are the least objectionable—but he uses *v* with its English power.

462. There is no certainty in the accounts we have of English *v* and German *w* occurring in exotic languages, for when either is mentioned, we have no proof that the observer knew the difference. For example, although the modern Greeks asserted in the most unqualified manner the identity of their *Ϝ* with English *v*, they were in error, and it has been but a few years since this question was settled. In a similar manner, the Spanish grammarians are still mystified about their *b* and *v*.

463. The sonant labial trill is used in Germany to stop horses, and we have known a child who emphasised the word *push* by trilling the *p* when desirous of being pushed to the table after having climbed into his chair.

#### LINGUI-DENTALS.

Ƨ, ʎ, (θ, ð,) in *thin*. Ƨ, in *then*.

464. These sounds are produced by placing the point of the tongue between the teeth, and they are aspirate in their nature. θ, θ, ð, is the Greek character for the surd phase, and Ƨ, ð, the modern Greek sonant. They occur in Albanian, as in æm (a tooth;) ʎem (I will say—exactly English *thum*;) mæʎon (to say,) mæʎon in some dialects; mæ- being the infinitive sign, as in mæbó, (to make,) mæcúe (to go,) mædártũe (to love,) dærtær, (lover.) Should a liquid occur, it will be a kind of *l* (ɹ.)

465. They cannot be represented by 't, 'd, because they are not formed on a *t* basis.



§56. 't means an aspirate made at the *t* point, behind the teeth, and indicates a sound between *th* and *s*.

466. *Throughout this essay* the lips are supposed to be towards the *left*, and the throat towards the *right*. The characters *ṭ*, *ḍ*, (*ḏ*), therefore, are supposed to be turned towards the lips.

467. The surd sound is attributed to Spanish *z*, and to *c* before *i*, *e*; and the sonant to *d* between vowels, as in *saludado*; but the sounds are not quite those of Greek and English. The English and old Nordish character for the surd sound is *þ* and for the sonant *ð*, both of which are freely used in illustration by the German philologists, as Grimm and Rapp. *a.* *T*, *D*, if made between the teeth, would be 'ṭ ('*θ*), 'ḏ deprived of aspiration.

468. *The fourth Arabic letter* has the power of *Ṣ* (Volney, Ellis, S'ũñic',) and the ninth that of *ḏ*, both as heard by us, but they are changed in different dialects; and in Algerian they are confounded with *t*, *d* (Paulmier.) Volney's notation is respectively *θ* and a kind of *ḥ*; Richardson uses *s*, *z*; S'ũñic', *ṭ*, *ḏ*; Max Müller, *th*, *dh*; Lepsius, *θ*, *θ'*; Ellis, a pair of peculiar characters; Comstock, *ṭ*, *ḏ*; Pitman and Graham, a well-formed pair, based upon *t*, *d*, with which they harmonise, and which should be adopted. We prefer *Ṣ* to *θ*, as a script form. Our characters are adapted to the common alphabet, and the Greek furnishes *γ*.

## 469. DENTALS.

t	-	ṭ	-	-	-	ḏ	-	surd.
d	l	ḏ	ḏ	ḏ	ḏ	n	ḏ	sonant.
1		4				9		
2	3	5	6	7	8	10	11	

469a. *T*, *D*, *L*, *N*, are formed by a light contact of the tip of the tongue at or near the base of the upper teeth. The Spanish *t*, *d*, are said to differ in quality by having the tongue laid against the upper teeth, thus removing the contact towards the lips.

470. *T*, *D*, have no aspirate forms, (unless *s*, *z* are so considered,) but we can force breath past the *t* position, and thus form ('*τ*) a kind of *s* or *Ṣ*, just as we can deprive *s* of aspiration and make it ('*s*) a kind of posterior *t*.

471. *Marks are required* for consonants made nearer the lips and throat, and to be placed below or (less properly) after the letter. Let the Hebrew point (*τ*) represent the normal position of a consonant, then (*ṭ*) the horizontal line directed towards the lips, or (*ḏ*) throat, will mark the distinction when required. §466.

472. The *t*, *d*, in *tsh*, *dzh*, are thus drawn back by the following palatal, and in fact,

they may be considered the lenis forms of *s*, *z*; and if they are such, then *tʃ* for *tsh* is less philosophic than *ʃ*, which, however, interferes with our ordinary habits of notation.

473. Those who would write this *tsh* with one character, have not provided for cases where the *t* may be adapted to the *sh* of another word (Rule 4, §59,) as in—at *shore*; or where an antecedent *t*, *d*, may keep the *t* of *tsh* from sliding back, as in—that *child*,—bad *choice*, or the reversal of *tsh* in *hush't*, *watch't*, whatever this final *t* may be.

474. *Ĺ* is the surd Welsh aspirate 'll,' which we think occurs sonant in Irish, where it is considered to be a kind of *d*. We have heard the Welsh *ll* in Creek, Choctaw, and Cherokee.

475. The following are examples from the musical Creek (an English name,) more correctly—*măscòc* (*c* as *k*;) in which the name of the "large river," Withlacoochee, and "figured rock river" Chattahoochee, are respectively—

uʃʲllăcʊ'tsɪ, tsɐʊʰu'tsɪʃ;

the former from *uʃvă* (water,) and *llăc* (large,) *llăcúmáhĭ* (larger,) *llăcɪ'ă* (largest.) All the vowels are short, and dotted *j* is the guttural coalescent.

476. We are doubtful whether the French *l*, *r*, of *simple*, *maitre*, are whispered (*sɔ̃pˈl*, *mɛ̃tˈr*;) or surd aspirate, but we incline to the former. Most French orthoepists do not mention this phase.

477. *Castrén* uses an 'l' character with the appendage of 'r' for an intermediate sound in Samojedic, which has more of the (smooth?) *r* than *l*, although both are heard simultaneously. In the absence of the proper type, it may be represented by a mutilated 'h,' as in *fehre* (half.)

478. The Polish *l* is indicated by 'l' with a line through it in the direction of the acute accentual. We judge that it belongs to the Arabic linguals, and mark it (*l*) with a descending semicircle, cut from a comma point, or from an inverted (*o*) degree mark.

479. There is in Sanscrit a kind of *l* which is regarded as a (long and short) vowel, and if we touch the palate lightly and try to pronounce *A*, there is so little interruption that the sound seems a vowel until the removal of the tongue (the vocality continuing) exhibits the *l* quality.

480. The *L* is less interrupted with open vowels, as in Latin *āla* (a wing,) than with close ones, as in *eely*, and the two can be discriminated when detached. The Sanscrit sound may have been still less interrupted, as if we were to pronounce *ell* without bringing the tongue in contact.

481. *Eichhoff* figures the Sanscrit letter by *A* (with a similarly formed *R*, also used in astronomic typography for *right ascension*;) but with the small letters he follows Bopp in placing a dot below. Ellis uses 'l, and Lepsius *l* with a circle below, which we adopt.



482. *Max Müller refers this Sanscrit vowel 'l to l in friendly* (and Eichhoff says the 'r is common in English, meaning probably the smooth r in *far*.) But the -ly in *friendly* is the li- of *live* (transposed in *ill*,) it is the -ley of *medley*, and if this word is pronounced with the final vowel suppressed, no ear can distinguish the then final l from that of *meddle* (=mɛdl,) or the l in *bulb* from that of the transposed *bulb*, the difference between *medley* and *medl'y* being in the diaeresised vowel, (§ 169.) And the question may be asked—If the four English sonants 'mɛdl' do not spell *meddle*, what do they spell?

483. *N̄ surd afflate* (§ 195, 469<sup>9</sup>,) we have heard in Cherokee (§ 624<sup>10</sup>,) and a forcible sonant form (§ 469<sup>10</sup>,) in Albanian, as in the word hūñ (*nose*), of which it may be a metathesis.

## INDISTINCTNESS.

484. *A dot below a letter* should not be used for any important phase of speech, for as the least mark, it should indicate the slightest sound, whether vowel or consonant. The Abbé Proyart, in his *History of Loango*, 1776, says of the language—"There are many words which begin with *m*, *n*, as in *mFouka*, *nGoio*, but these letters are pronounced so slightly, that they who are strangers to the language would pronounce after them *Fouka*, *Goio*." "Some Dakotas, in some instances, introduce a slight *b* sound before *m*, and also a *d* sound before *n*." (These are examples of education.) "The letter *n* is hardly heard, and often not at all in the pronunciation of *manji*, [Fr. *j*,] in all the words that begin with it."—*Baraga*, *Otchipwe Dictionary*, p. 216.

485. *We have heard* this *n* in Wyandot, (= vɔ'ndɔ't,) where the speaker denied its existence, and would not have written it, had the language been a written one. It occurs in *ndɔ'ce* (ndɔxc, four,) and in the name of the town *sc̄a'ndɛhtɛ'tt'* (beyond the pines,) *Skenectady* in New York—spelt *scheneectady*, the *sch* being due to the Dutch. The *h* is the ordinary one, and a slight aspirate closes the word. The accent and the last three vowels are traditionally correct, to remain so until some phonetician fancies that the third syllable should have the vowel of *fat*, as *malady* is supposed to have the vowel of the first syllable repeated in the second.

486. A slight *n* (not *ng*) occurs before *gay* in the Wyandot—

ūṅgĩrá▷	ĩhɛ'r	d̄a'nɔ,ɔ,ɔ,ɛ▷'.
<sup>3</sup> <i>nuts</i>	<sup>2</sup> <i>he-eats</i>	<sup>1</sup> <i>the-bear</i> .

*nɔ,ɔ,ɔ,ɛ▷' bear*; (in Cherokee, ɣnnɛ'.) Here medial quantity is marked with (·). The *r* is smooth, and ▷ (§ 568) is the Arabic *hamza*.

## ARABIC LINGUALS.

487. *Of the Arabic linguals* Lepsius says—"In their formation, the breadth of the tongue



either touches or approaches the whole anterior space of the hard palate as far as the teeth, its *tip being turned below*." We have heard and pronounced these sounds casually, but *not* with the tip of the tongue turned down. Ellis (Essentials, p. 54,) says—"The tip of the tongue being brought *against the back of the upper gums* tightly, forms *t*, and loosely, forms *d*."\* Here we think that the only difference between the *t* and *d* is the sonancy of the latter.

488. *The Arabic letters* of this phase are the following, to which we add our marks for lenis and aspirate, sonant and surd. Paulmier's is Algerian, and Volney's characters are cut with peculiar hooks, on the basis here indicated.

	ص	س	د	ذ
Smith & Robinson,	<i>t</i>	<i>s</i>	<i>d</i>	<i>z</i>
Lepsius,	<i>ṭ</i>	<i>ṣ</i>	<i>ḍ</i>	<i>ẓ</i>
Ellis,	T	r	D	J
Max Müller,	T	Z	z	Ṭ
Paulmier,	t'	s'	d'	z'
Volney,	t	d	s	3
Richardson,	ṭ	ṣ	ḏ̣	ẓ̣
S <sup>u</sup> nīc',	't	's	'd	ẓ

489. *All the Arabic forms* (as *ṭ*, *t*,) have in common a (,) vertical curve on the right, which we propose as being suggestive, and as more appropriate than the dot. Lepsius (Alphabet, p. 46,) adds a (theoretic?) *n* to the series, and we are inclined to place the Polish barred *l* here. (§ 478.) This would give the series—

*t*, *s*, *d*, *3*, *n*, *l*.

490. *The Polish s'*, (and *z'*) although described as a mouillé *s*, (*z*,) is perhaps near the 's.ad.' Vater (Gramm. Poln. 1807,) describes the Polish sound as between (German) *ssj* and *ssch*; and Bishop Pigneaux uses *x* for a sound between *s* and *sh*.† We have heard such a one in the Waco (= Vèco) of Texas which we will mark provisionally with *o*, (or if sonant—*o*) as in *iscvètō* (five,) a word derived from that for *hand*, as in *Lenàpe* and Hebrew. We attribute the same sound to the Chinese of Canton (*cvð<sup>h</sup>tōŋ*) where the word for *ten* is *oep*.

\* "The sound differs very slightly if at all in the two pronunciations. The tongue is certainly not contracted and hard, when the tip is brought forward, but wide and soft. . . . The Polish *l* is to lingual *t*, as *l* is to *t*."—*Ellis MS. note*.

† "Ita littera *x* etsi sola indicat unam consonantem ejus sonus medium tenet inter litteras *s* et *ch* Gallorum et *xa*, *xê*, etc. proferunter modo dulciori quam apud Gallos et etiam modo molliori quam *sc* apud Italos."—Diet. Anamitico-Latinum. Serampore, 1838.

## SANSKRIT CEREBRALS.

491. *These are thus described by Wilkins (Gramm. 1808,)—"This series of consonants is produced by turning and applying the tip of the tongue far back against the palate; producing a hollow sound, as if proceeding from the head."* Lepsius and Ellis add the common Sanscrit *r* of other authors. Wilkins says that in Bengal the *d* is "pronounced like a very obtuse *r*." See §199. We will assume that the Sanscrit *r* is a common trilled *r*, and that the Bengali sound is a trilled cerebral (not *d* but) *r*, and to be so written. Eichhoff (p. 80) excludes the *l* as fictitious; Wilkins makes it the Welsh *ll*. Eichhoff uses his dotted *l* for a Birman sound, which others consider Polish *l*.

492. Lepsius,	<i>ṭ</i>	<i>ḍ</i>	<i>ṇ</i>	<i>ṣ</i>	<i>ẓ</i>	<i>r</i>	<i>ḷ</i>	<i>ṭ̣</i>	<i>ḍ̣</i>
Ellis,	tc	dc	nc	sc	jc	rc	lc	tch	dch
Müller,	<i>t</i>	<i>d</i>	<i>n</i>	sh		<i>r</i>	<i>l</i>	th	dh
Bopp,	<i>ṭ</i>	<i>ḍ</i>	<i>ṇ</i>	's		<i>ṛ</i>		<i>ṭ̣</i>	<i>ḍ̣</i>
Eichhoff,	<i>ṭ</i>	<i>ḍ</i>	<i>ṇ</i>	<i>ṣ</i>		<i>Ṛ</i>	<i>Ḍ</i>	<i>ṭṭ</i>	<i>ḍḍ</i>

493. *Most of the Sanscrit forms have a horizontal curve below (̣) by which we propose to denote them, placing it below or after the base letter, as in—*

*ṭ ḍ ṇ ṣ ṭh ḍh*

494. *Another mode is to use the small italic capitals, *t, d, n, s*, &c.,—and Bengali *ṛ*, which would represent the point of contact as removed towards the throat. §471. In Ellis's notation, 'c' is a diacrit, 'k' being used for the *cay* power.*

## SIGMALS.

*ṣ, 3, r, ṛ, ṛ̣, ṛ̣̣, ṛ̣̣̣, ṛ̣̣̣̣, ṛ̣̣̣̣̣, ṛ̣̣̣̣̣̣, ṛ̣̣̣̣̣̣̣, ṛ̣̣̣̣̣̣̣̣, ṛ̣̣̣̣̣̣̣̣̣*  
 1 2 3 4 5 6 7 8 9 10

495. The affinity of the aspirates of *seize* is rather with the dentals than the palatals, with which (§158) they are often classed. Most authors represent them by *s, z*, the latter being a perversion to which we are exceedingly averse. Bopp uses *ζ* for English *dz*, which is also wrong. Although we do not approve of *any* double letters, *z* may be wanted for Russian *zd*, a power which is constantly before us in Greek, and perhaps in Hebrew. (*Ewald.*) Compare ὄζος and Aeolic ὄσδος; Hormuz and Hormuzd; Oromazes or Oromasdes; Ezra-s or Esdra-s. The use of English *z* would tend to destroy the etymologic value of every word (like 'ozone') transliterated with it from Greek, whilst a new character would indicate a new sound ('ozone') in a corrupted or naturalised form. This objection would be weakened if Greek *z* were transliterated with *zd*, but we fear that very few would use forms like *ozdon*, or *horizdon*.

496. The English or French *z* is unrecognised in Greek, Latin, and Spanish, and it

therefore requires a new or modified letter. We at first employed *s* ending in a comma point to simulate *c*, *g*, but this degenerated into a character like the Russian form (э) which we adopt, using the numeral 3 until the proper type (a reversed э,) is cut.

497. *The character 'z' is hardly known as the sonant of s (out of which it has mostly arisen,) except in some of the Slavonic languages, and it is not recognised as the proper character in French, English, Italian, or German. In the two latter it is always expressed by s, and in the two former, in the great majority of cases, as in rose, misery, positive. Even in common English, it is disliked, s being preferred in words like analyse, criticise, &c., and were it introduced, it would falsify etymology throughout, not excepting words like zeal and horizon.*

498. *Lepsius rejects the Romanic Cay on account of his third rule, which virtually rejects pronounced and etymologic Latin, and tends to render the barbarisms in it permanent. Yet, if he rejects Cay on account of its many powers, it had at least its correct power in several important living languages, whilst z has its correct power in no modern language, and its perversions are quite numerous. a. Its powers are, 1. Ancient Greek, as English zd; 2. Italian dz (and ts;) 3. German ts; 4. English in azure; 5. as s in Hungarian and Danish; 6. French; 7. Spanish; 8. Middle high German; 9. Scotch, as in Dalzel or Dalyel, where it is derived from g through the English z.*

499. *Bopp uses s (§484,) for French, Polish, and English z, for which 's' and our surd mark might be used, but the space above may be wanted for marks of quantity. Most authors use z for it.*

500. *The Greek and Latin R was trilled, as described by the ancients, and this accords with European practice. The letter 'r' therefore means this sound—however convenient the addition of a sign of trill (r) might be found. Rule 5, §63. We have heard trilled r in Albanian, Armenian (in part,) Arabic, Chaldee, Ellenic, Illyrian, Wallachian, Hungarian, Russian, Catalanian, Turkish (in part,) Islandic, Hindustanee, Bengalee, Tamil, and other languages, in the pronunciation of natives.*

501. *The trilled r is assigned to English as an initial, although many people with an English vernacular cannot pronounce it. Dr. James Rush would have the trill reduced in English to a single tap of the tongue against the palate. This we indicate by r, with a dot above.*

501a. *The Spanish (South American) r in perro (dog) as distinguished from the common trilled r of pēro (but,) seems to be untrilled, and to have the tongue pressed flatly, somewhat as in English z, and doubled, as in more-rest. It may have arisen from an attempt to yotacise r. We mark it r (or if trilled, r,) with a line below, in case it is distinct from the next. §502.*



502. *Armenian and Turkish* have a smooth (i. e., an untrilled) tactual *r*, much like the Spanish *rr*, if not the same, and with that, requiring farther investigation and comparison. Our impression is, that this oriental *r* may belong to the series of the Arabic linguals, in which case its letter would be *ṛ*, as in Turkish (with Latin letters) *jīṛ, mī* (twenty-one,) whilst Turkish *bermēc* (to give) has the ordinary or trilled *r*.

503. *English smooth r*, in *curry*, *acre* (a-cr,) *begr*, *grey*, *curt*, is formed by much less contact than the European and Asiatic *r* requires. It is the true liquid of the *s* contact, and allied to the vowel (e) in *up*, a character to be formed provisionally from italic *x*. Ellis writes it *ɹ*.

504. *The Sanscrit vowel r*, long and short,—written by Lepsius with *r* and a circle below, and 'r by Ellis, should probably be figured on this basis.

505. *A more open, smooth r*, is found in *cur*, *fur*, *far*, *more*, which may be marked in Ellis's mode, with an *r* having the stem continued down to the length of 'l;—or with (r) *English s*. We use the latter in our examples.

506. *Mr. Ellis regards 'fur' as f* and this open *r*, without a vowel between, and Kneeland had a character for *ur*. We regard *fur* as having the *open* vowel *u* (with which the consonant is allied,) *short*, the quantity being confined to the consonant (*fur*=*fu*~*r*~), and the tongue moving from the vowel to the consonant position.

507. *The same open consonant* occurs in *arm*, *worm*, *turn*, *ore*; and although, for a particular purpose we have cited *arm* as long (§ 93,) it contains a short vowel (*a*~*r*~*m*) and long or medial consonant.

508. *If we write 'rn for urn*, and *f'r*, or *fR*, for *fur*, we certainly cannot represent *far*, *four*, in the same manner. Moreover, we may dissyllabise *pr-ay* on a trilled or a close *r*, and monosyllabise it *p'ray* with the most open.

509. *At one time* the discussion of the English letters led to a curious result. When the *difference* between the open *r* of *tàrry* (from *tar*) and the close one of the verb *tárry*, was ascertained, an *identity* of vowel and of consonant was represented,—a greater error than to spell *more* and *moor*, *fairy* and *ferry* alike, or *pres-d* for *prest*.

510. *The Welsh surd aspirate rh* (ʀ) may be the smooth element. We do not remember its character upon this point. The French -tre, -pre, is trilled, and perhaps rather whispered than aspirate.

511. *The Polish rz*, Bohemian *rʷ*, is a trilled (and as we believe) aspirate *r* (sonant and surd) made simultaneously with *zh* (j) or *sh* (r.) See Ellis, *Essentials*, p. 50. One hypothesis has been given in § 200, another presents itself in the probability that it has arisen from an attempt to yotacise *r*, yotacism being common in the Slavonic languages. § 519.

512. *Lepsius* represents Polish *rz* by *ṛ*, Ellis by 'j' with the appendage or projection of 'r' an excellent character, to which the surd mark (˘) might be added when necessary. We propose, for ordinary type *ṛ*, *ṛ*, for sonant and surd, to the latter of which we think Mr. Ellis's key word *przez* (= p̣ṛε ɜ,) belongs, owing to the influence of the surd *p*. If there is no aspiration, its mark must be suppress.

513. *There is no guttural r*, all the foregoing being made strictly in the anterior part of the mouth. But in dialectic German and French trilled *r* is replaced (by otosis) with a vibrant guttural, which is as far from *r* as German *ch* is from *s*.

## PALATALS.

*r*, in *potion*.      *ȝ*, in *natȝur*.      *tr*, in *etch*.  
*j*, in *brazier*.      *ȝ*, in *soldier*.      *dj*, in *edge*.

514. *Every consideration*, philosophic and practic, requires that English *sh* (*r*) and French *j* (*j*) should have distinct characters, and that these sounds should *not* be considered as having an aspirate or other affinity with *s*, *z*. § 58. Our characters are as distinct as 'b, d,' and they have not been chosen that they may recall Latin *S*, *J*. Moreover, were it necessary to use a pointed 's' either for *r* or *ȝ*, we would prefer it for the latter, as less likely to outrage affinities. The character 'f' was proposed by Volney in 1818, 'j' by Ellis in 1856, and both were used by us in 1846.\*

515. *The following are some of the forms* which have been proposed for *r*, *j*.

Bopp	š	ȝ	Ellis	f	J
Lepsius	š	ž	Longley	"	z
S'uñaic'	s <sup>v</sup>	z <sup>v</sup>	Parkhurst	"	"
Riggs	s'	z'	Pitman 1844	r	J
Max Muller	s	z	" 1856	c	j
Rapp	sh	fh	Graham	"	"
Eichhoff 1836	ç	J	Matushik	†	†
Hale 1846	ç	j	Masquerier	"	J
Comstock 1846	c	j	Pickering	sh	zh

516. *Among the worst of these* and other forms, are those which were intended to recall the erroneous English notation, or to convey the impression, that *f* has some aspirate relation to *s*, § 58. Still worse is the desecration of Latin *Cay*.

517. *The Sanscrit ऋ*, according to Wilkins, "is produced by applying the tip of the tongue to the fore part of the palate, and passing the voice as in pronouncing our *s*."

\* Proceedings of the American Philosophical Society, Vol. 4, p. 268.

† An S facing the left, and a Z facing the right.



Eichhoff, who took his pronunciation from the mouth of Rammohun Roy, makes it French *ch*, Eng. *sh*, and Max Müller does the same. Bopp makes it different, he marks it 's, the English *sh* sound being assigned to the fourth cerebral of § 491. Lepsius (Alphabet p. 42,) and Ellis, thinks it  $\chi$ . By the description of Wilkins, it may be a sound between s and f, or a flat s, or one formed a little posterior to the ordinary point of contact. We have been accustomed to use f for it, but as this is unsatisfactory for a doubtful sound. Eichhoff's character  $\varphi$  may be used.  $\chi$  must have occurred in the antecedents of Sanscrit, although it seems foreign to the genius of Sanscrit itself.

518. *The liquids of the palatal contact* are a kind of J (*yea*) made at the palatal point, and as Eng. *w*, *v*, and *r*, *z*, are permutable, so *y* falls into *j*, and its surd aspirate into *f*.

519. Hence the word *soldier* (=sold $\dot{y}$ r, or sold $\dot{y}$ or,) is apt to fall into sold $\dot{y}$ r; and *nature* (=net- $\dot{y}$ r, net $\dot{y}$  $\dot{y}$ r, or net $\dot{y}$ r,) into net $\dot{f}$ r, or net $\dot{f}$ or.

520. *Jotacism* (*yotacism*) is the forming of J or some other allied sound *simultaneously* with a continuous consonant made with the outer part of the tongue, as *s*, *r*, *l*. Let the back part of the tongue be held in contact near the J (*yea*) point, and the apex upon *l*, in forming *li* in *million*, when the effect will be mul $\dot{y}$ on, as the French *fille* is fil $\dot{y}$ , or fil $\dot{y}$ , or (eliding *l*,) fi $\dot{y}$ .

521. *f*, *j*, must be *yotacised* with the true J (*yea*,) because an attempt to do so on the *y* basis, would produce a sound between mute and liquid, like the fusion of English *r*, *z*.

522. *There is probably no true yotacism* (§ 519) after labials (*p*, *b*, *m*,) and gutturals (*cay*, *gay*,) or abrupts, for how are *pj*, *gj*, (or *py*, *gy*,) *tj*, *ty*, to be sounded except in succession? The simultaneous effect, like that cited in *million* (properly mv $\dot{y}$ len,) is therefore cut off in the Russian *pjet $\dot{y}$*  (five, whilst in *s $\dot{y}$ em* (seven) it is apparent, with a surd liquid preceding the sonant which meets the vowel.

523. *The palatal liquid* seems to be present in the French *gn*, Spanish *ñ*, as in *cigogue* (=sigon $\dot{y}$ ,) *niño* (=nin $\dot{y}$ o.)

524. *Castrén's notation* of real or supposed yotacism requires numerous types, as he passes a curved line ( $\sim$ ) through the stem of the affected elements, as *l*, *r*, *n*, (the right side,) *t*, *d*, *s*, *z*, *c*, (ts.) A small palatal or guttural 'J' (as the case may require,) would be more economical, and might be understood to be surd after surds. Mr. Ellis uses *j*, a character made by removing the dots of *j*.

## 525. GUTTURALS.

<sup>1</sup> c, in <i>car</i> .	<sup>2</sup> ċ, <i>buch</i> .	<sup>3</sup> q, <i>ich</i> .	<sup>4</sup> $\tilde{c}$ , Swiss vibrant.
<sup>5</sup> G, in <i>get</i> .	<sup>6</sup> Ġ, <i>betrogen</i> .	<sup>7</sup> $\xi$ , ( $\gamma'$ ) <i>könige</i>	<sup>8</sup> $\tilde{\gamma}$ , Ellenic id.
<sup>9</sup> f (G) <i>sing</i> .	<sup>10</sup> j, <i>you</i> .	<sup>11</sup> $\dot{J}$ , <i>hue</i> .	<sup>12</sup> J., nasal, § 547.



526. We adopt *c*, *g*, instead of *k*, *g*, proposing that a small (lower case) letter be made for *g* on the model of *c*. Mr. A. D. Sproat says—"The forms of the Roman and Italian letters (*g* excepted) are beautiful."\* In fact, *g* is an ugly perversion in which the intended affinity between *c*, *g*, is destroyed. The dot of *g* is that of *c*, the circle is its body, and its tail is the distinguishing carviliun or mark of sonancy. The French have a lower case form modelled on (*qj*,) the written form, which associates it with its congener, normal *j*. *g* itself should be curtailed (*g*) so as not to project below the line.

527. We adopt *Cay Gay* as cognates in power and form, in the chief languages written in the Roman, as distinguished from the Greek alphabet. *K* is a foreign letter in Italian, Spanish, and French, where *q* is acknowledged—itsself preferable to *k*, but *q* is required in its oriental sense.

528. The use of *k* would tend to force it upon Latin, and although this has been done by Rask and Rapp, it is a dangerous course—but a course which shows the necessity of giving *Cay* its proper power in all cases.

529. It is true that 'C' is an S in Greek, but deceptively, the Greek and Russian C being a form of Σ, S, whilst *Cay* is a form of Γ which in some cases had a semicircular form in Greek. See Franz, p. 25. Similarly, *x* in *beaux* is a form, not of Latin *x*, but of *s*, as French, Spanish, and English *y* is a form, not of Greek and Danish *y*, but of Latin *ij*, as is shown in the older typography of Latin, where they are often printed from a single type.

530. *Cay* cannot be ignored, (§43-5,) because it will be always present in etymologic Latin, in English, Welsh, and Irish, Spanish, French, Italian, and old English. Probably every school, and the great majority of reading families, will have an etymologic dictionary, and scholars acquainted with the Latin alphabet, may be inclined to represent the pair, *cay*, *gay*, with the proper letters in exotic languages, where the natives cannot be prejudiced.

531. If *kah* is used, its stem should be shortened, as in Kneeland's character, and as one of its inscriptive forms is *lc*, this might even be adopted, such a double character being less objectionable than an entire *k*. The Punic *cay* is C with a vertical line through it, as in φ. The Albanian *k* is a semicircle (c).

532. The greatest concession that could be allowed to *kah*, would be a character made of *k* with the vertical line removed, leaving *c* with a break towards the left, which would be useful in distinguishing script *c* from *e*. But even this would be dangerous, because the

\* An Endeavour towards a Universal Alphabet, p. 10. It appears from a notice in the Am. Jour. Sci., 1840, Vol. XXXIX. p. 197, that this author addressed a letter to Prof. Silliman on the subject of his alphabet, dated Feb. 22, 1834, (§30, 79.) It is noticed in the Phon. Jour., Feb. 20, 1855.

rejected *c* would then be at the mercy of every one who might want a new character; so that whilst *c*, *e* would be too much alike with *c* as *cay*, the case would be different with a perverted power. Moreover, *u* and *n* are more alike than *c* and *e*, *v* and *r*, and various examples we have taken from native sources, are worthless on this account.

533. *The Gothic hemi-greek alphabet* has *k*, with which the Germans barbarised their alphabet, especially in the use of the hybrid *ck*, but *ck* and *ch* are concessions to the true *cay*, and the use of *k* has not caused *kk* and *kh* to replace *ck* and *ch*. An Englishman will spell 'sceptic' rather than 'skeptic'; an Italian prefers 'chi,' and the Spaniard 'qui' to *ki*, whilst any one desirous of uniformity, who acknowledges 'ca' to be correct, will not object to *cc*, *ci*, if he is provided with the means of spelling *tre*, *tri*.

534. *The use of kah for cay* is to be deprecated in a highly latinised language like English. It is equivalent to granting that when words change, the spelling should not change (§455,) but that a new character must be placed in the unchanged words; letting *t* in the French 'nation' have the power of *s*, using *s* for *z*, as in *rose*, and going to Greek for a new  $\tau$  with which to spell words like 'nazif.' This mode is always wrong—that which does not interfere with forms which retain their historic value, is believed to be always right, no matter how long the time during which it has been neglected or broken.\*

535. *In old high German* and middle high German, *Cay* and *Kah* were both used, and *cay* quite extensively, so that if the Germans were to re-adopt it, it would be a restoration rather than a novelty.

536. *Etymologic relations.* (§135.) CÆSAR, Ohg. caesar, keisar, cheisar. CASEUS, Ohg. kas, case, chase, Ang. cese, Eng. cheese. CROC-IO, to croak, Ang. circ, Eng. kirk, church.

\* Mr. Ellis puts a note here to the effect that English *k*, *y*, *z*, will prevail. "As I deny the effect of *k* for *c* in altering the relations—merely altering them to the eye, not the ear—the argument does not touch me. To mark the connection between English and Latin by the eye *only*, I consider false." This remark is just, and we admit that like letters should represent similar sounds. "If we know *c=k*," [and we know and have it as well for English as for Latin] "this is enough, we may then change the Latin; writing (in palæotype) kaizar? kaisar, keesar, cæsar; kaaseus, caseus; krookioo, crocio; . . . Ang. keeze, cese, Eng. tshiiz, cheesc, &c., where the real comparison is between the phonetic words, and the original spelling (and meaning) is merely added as a means of identification. We must thus alter Sanserit, Greek, Hebrew,—why not Latin too? I doubt whether we shall ever get people to agree on a pronounciation of Latin, even by introducing such an alphabet as yours. Let us introduce the best we can get people to accept, even though we pay the price of letting Latin be like the rest, a language to be transliterated."

To this we reply, that in transliterating Sanserit, we do not falsify a single Sanserit letter, whilst in thus meddling with Latin, the falsifications cannot even have the collateral merits of uniformity and stability—even if we do not take truth to the original into account. No one can yet predict the degree of perfection which people will or may be prepared to accept, but the fact is constantly before us, that the nation which has advanced farthest in civilization, has adopted a metric system in no way connected with the systems already in use, systems which every other nation would probably have determined to be too firmly associated with political organisation and domestic life, to render a reform desirable or possible. Farther, an alphabet displeasing to a European heterotypist, may meet with favor when examined by Cherokees or Chippeways.



Ang. cing, Irish, ceann, Welsh, cûn, Eng. king. CANCER, Ohg. cancur, Eng. canker. CARCER, Ger. kerker, Ohg. carcare, karkari, (prison.) CITHARA, Ohg. citara, Eng. guitar. GENU, Ohg. cneo, chniu, kniu, Ang. cneov, Eng. knee. COQVUS, Ohg. koch, coch, choc; Ang. coc, Eng. cook, =cuc, k u k, kuk.

537. *We rather prefer* ġ, for the nasal of *sing*, because it tells what the phase is, and we are averse to associating the sound with an n-character, which would be paralleled by representing *d* with a *g* character. It is the English and German *ng* in *sing*,\* *finger*, = Eng. fīg, ġr, Ger. fīg, r, (§20–22.) It is common in Greek and Latin, rare in Italian, and unknown to Russian and normal French; but we have heard it in the Provensal dialect at Marseilles, in Savoy, and in the Bearnais of Pau. It occurs in Spanish, Catalanian, Armenian, and in the Tonga group.

538. *Pitman, Ellis, &c.*, use *ŋ*, *ɳ*, and Comstock, *η*, which have the advantage of being like ‘j,’ the representative of the allied liquid. Others use the same small letter with the end turned towards the right, which is less convenient in print. *We recommend Mr. Pitman’s form*, because it may be introduced into Latin (like J for I,) which we dare not do with ġ. Böhrling and Sjögren use H, (a nasalised Russian N,) which is wrong in theory. In the less modern alphabets, *ng* is used. Eichhoff uses ñ; Marsden, *ng* circumflexed; Lepsius, *n* with a dot above, and Max Müller, a capital N. We use *ɳ* temporarily, because it is accessible in Greek typography.

2. ċ	3. ġ	4. ȣ, <i>surd.</i> §525.
6. ĝ	7. ȡ	8. ȣ̃, <i>sonant.</i>

539. *There are three surd*, and two sonant Germanic aspirates; the first (ġ) in *ich* is the smoothest and most anterior (§471,) forced forward by the closure required for close vowels;—the second (ċ) in *ach*, *buch*, the Greek χ, and according to some (but doubtfully) the Spanish j (jota);—the third, the rough Swiss vibrant aspirate, as in *ich*=iəȣ̃—a sound we have heard in Lenàpe. We have also heard the Swiss sound untrilled, as in χántōn, a canton. In the Swiss dialect, it does not vary before *i*, *e*, and from the slight vowel interposed in the word *ich*, the position of I seems too narrow for it, although they say gùet for gūt *good*, gedìent, &c., where *id* accounts for the German and English *ie* spelling.

540. *We cannot determine* the relation of this ȣ̃ to the oriental aspirate of q, (or surd of ghain,) having heard them at distant periods; but they are probably distinct.

541. *We use* χ *provisionally* (§386) for any Germanic or other allied *ch* sound which

\* We have known a distinguished scholar to contend that ‘sing’ ought to be pronounced *sing-g*, because it has a final *g* in the spelling. This shows that the advantages of fōndtept (compare εἴνεπτ,) are not confined to the unlettered. See §27, note.



has not been particularly described or discriminated, although the proper power of  $\chi$  is that in the German *buch*. Pantoléon, who speaks Ellenic, ascribes to Greek  $\chi$  both the sounds of *buch* and *ich*. The smooth  $\acute{c}$  is heard (before *c*, *i*,) in the Spanish general, registro, (=cēnērál, rēcìstrō.)

542. 'G is recognised in some dialects of German. We regard it as the sonant of 'c. By G̃ ( $\tilde{r}$ ) we indicate the Ellenic (not Hellenic,) or modern Greek soft vibrant  $\gamma$ . None of these is the harsh oriental *gh* as we have heard it in Arabic and Armenian. This belongs to the deeper contact of Q. But most authorities consider the Germanic, Ellenic, and Oriental "*gh*" identic. Lepsius uses  $r$  for (G̃) the incorrectly named "guttural  $r$ ," and Paulmier uses  $r'$  for Arabic ghain. See § 513.

543. We adopt Mr. Ellis's two key words betrogen ('g) and könige (' $\gamma$ ,  $\varepsilon$ ,) for the spirants of *g*. He adopts an additional character (a tailed i) for Spanish *j*.—*Universal Writing*, &c. p. 6'.

544. The following notations may be compared. Properly as the  $\eta$  character (meaning the form of Pitman and Ellis, is formed on *c*, the ' $\gamma$  should be formed on *G* with the same appendage.

	<i>buch</i> ,	<i>ich</i> ,	<i>tage</i> ,	<i>täglich</i> .	
	'c	q	'G	$\varepsilon$ (' $\gamma$ )	$\tilde{r}$ $\tilde{\chi}$
Ellis	x	q	8	<i>g</i>	
Lepsius	$\chi'$	$\chi'$	$\chi'$	$\tilde{\chi}$	$\dot{r}$
Müller	'h	'y	'h	'y	
Rapp	$\chi$	$\alpha$	$j'$	$j'$	

545. We follow Rapp, Böhtlingk, Sjögren, Castrén, Matushik, S'uñic', and Poklukar, in adopting the character 'J' for the initial of the English *year*, Belg. *jaar*, and German *jahr*; Latin JUGU<sup>m</sup>, Ital. jugo (and giogo,) Spanish yugo, Gothic juk, Ger. joch, Angl. geoc, joc, Eng. yoke, = JOC. J is used with its historic value in the *English* alphabets of Hart, 1851; R. R., Phonotypic J. 1846, p. 160; and the Rev. W. M. Reynolds, (President of Wittenberg College, Ohio,) 1846.\*

546. The surd aspirate "J occurs in the English *huc*, *hew*;—yh of its discoverer Ellis.

546a. Nasal J, occurs in *Jakutish*. Böhtlingk's letter is *j* with a horizontal line through the top. We have heard it in Cherokee.

\* He says (Lit. Record of Penna. College, Vol. 1, p. 48,)—"The letters c, q, x and y are rejected, the first three as superfluous, and the y on account of its unsettled power in English as well as in other languages." Here an author, by following Lepsius's Rule III, p. 32, rejects *y* and adopts *j*, whilst Lepsius does the reverse—thus demonstrating that the 'rule' which was unphilosophic is also impracticable, and therefore no Rule. See § 167, end of the note.

## FAUCALS.

Q q, Q̃, 2̃ (2.)

547. *By faucals we mean* certain consonants of which the type is the oriental Q *qaf*, the 21st letter of the Arabic alphabet, and (פ) the 19th of the Hebrew. Qaf is a kind of posterior *cay*, made behind the palatal veil, and therefore incapable of nasality. Guided by description, we pronounced them correctly (except *ain*) before hearing them in nature.

548. *The surd aspirate of Q* is the seventh Arabic letter *qha*. Richardson says "it is generated by a gentle *vibration* in the throat." This removes it from Greek (χ) and German *ch*. Its letter would be 'Q, but as this implies a smooth form, it is better to indicate the vibration by Q̃, or still better Q̣.

549. *The sonant of Q̃* is the 19th letter 'ghain' of the Arabic alphabet, and the third 'gimel' (= גִּמְלֵל) of the Hebrew. We indicate it by 2̃ (not 2 with a straight base,) from its similarity to Q. The mark of vibration would be an advantage, and should a lenis form occur, its sign would be '2.\* Richardson (Arabic Dict.) says correctly, that it is "articulated in the throat with a *vibration* producing a sound like that given to *r* by the Northumbrians, or the noise made in *gargling*. . . . It seems to bear the same relation to *kh* as *b* to *p*." It is not the German *g* in *regen*, § 542.

550. *We cite Armenian examples of Q̃, 2̃*,—which, though identic with the Arabic equivalents, they seem to have a dialectic variation, as we have heard Armenian ghain replaced with Ellenic ghamma, § 542. The letters are purposely varied for comparison, here and in the next paragraph.

dəndə2̃á,	a cymbal.	q̃ele,	the mind.
q̃ṽq̃ṽntrel,	a neigh.	q̃ãtr,	a crucifix.

551. *As independent* p|φ, t|θ, c|χ, can be formed without air from the lungs (§ 446,) so in the Chinook of Oregon, q|'q is similarly treated, according to the pronunciation of Dr. J. K. Townsend, which we acquired. But Mr. Hale makes the sound tχl, in which he is probably wrong, because all agree that the Chinook sound is a very difficult one to pronounce, whilst Hale's is an easy combination. Moreover, the effect upon the ear is not unlike that in the word for *thigh* given in § 448, which we learnt in nature. In the fol-

\* Mr. Hale notices a sound which may be a variety of this, in the Patagonian language. It is formed in the innermost part of the mouth, which opens a little, the tip of the tongue being applied to the lower gum. The *sonant* of Q seems to occur in Berber, and dialectically in Arabic—judging from the paper of F. W. Newman, Esq., in the Philol. Soc. Proceedings, 1843, Vol. 1, p. 137.



lowing examples (in which allowance must be made for two 'personal equations') the vowels are normal, and the diphthong as in *out*.

běvqł'qèqł'qē, *grandmother*.      Qł'qavQł'q'avvQł'q, *yellow*.\*

## LARYNGALS.

>	'	▷	<	<i>lenis.</i>
1	2	3	4	
..	'	h	h	6, 7, 8, <i>aspirate.</i>
5	6	7	8	

552. *The laryngeal contact* pertains to the larynx, and we adopt the term in preference to *glottal*, because this is commonly made to include the faucals or pharyngals. But the faucals of Lepsius are our laryngals.

553. *Many deny* that *h* is a consonant, because 'it is not made by contact or interruption.' But when the breath is impelled through an aperture which obstructs it, there is interruption, and if we vary the impulse we can make English *oo* and *w* with the same aperture.

554. *The walls of the glottis* can close, thus forming a consonant contact; and as the glottal fissure (§ 148) is the narrowest part of the breathing tube, it is the seat of the deepest point of interruption, and of *h*.

555. *The spiritus lenis* (') has been described in § 115*a*, but authors are not agreed about it. Some make it the Hebrew aleph, and Arabic hamza, about which opinions differ also. Max Müller says (*Languages of the Seat of War*, p. xxvii.–viii.)—"We can more easily perceive what is meant by the spiritus lenis inherent in every unaspirated initial vowel, if we pronounce *black ing* and *black ink* . . . in *black ink*, the *i* is ushered in by the spiritus lenis. This spiritus lenis is the Hamzeh of the Arabs. . . . Its sound is produced by the opening of the larynx, but there is no previous effort of closing the larynx which alone could be said to give it an explosive character." *a*. This describes the spiritus lenis as understood by moderns, *but the hamza is nothing like it*.

556. *Ellis gives the spiritus lenis* as occurring between *ao* in *a,orta*, being "the slight effort made when any vowel sound is uttered," whilst in the hamza—"the effort of

\* This sound is probably identic with that described by the late Rev. Emmanuel Naxera, a Mexican ecclesiastic, as found in the Othomi language of that country. "K simplex vel duplex est. Duplex Hispano-Mexicani grammatici *cc custanucas* vocant, quia ejus sonus similis est stridori à simiâ facto, nuees frangenti. Litteris *cc, qq*, vel. *qh* oculis pingitur. T, aliquandò etiâ sonitu effertur." (§ 448.)—*Am. Phil. Trans.* Vol. V, new series, p. 254, 1837.

This Tshinook faecal may be the Hottentot guttural clack, described by Thunberg as "the most difficult of all, and performed quite low down in the throat, with the very root of the tongue."



enunciation and separation of the following vowel from preceding sounds is more distinct. An exaggeration of this produces a kind of *bleat*, which is the true Arabic *gain*."—Univ. Writing, p. 5" below.

557. *Lepsius says*—"By closing the throat and then opening it to pronounce a vowel, we produce the slight explosive sound which in the Eastern languages is marked separately, but not in the European, except in the Greek. We perceive it distinctly between two vowels which, following each other, are pronounced separately, as in *go 'over*." Here the *hamza* is correctly described, and the English effect improperly referred to it.

558. *We do not think it necessary* to represent the initial effect of *at* (*'at*, or better—*ˆat*, or *ˆaat*, with whispered *a*), as distinguished from *hat*, unless the glottis is closed—and we do not mean the *epiglottis*, which cannot act in speech.

559. *We deem the effect* in black *ˆink*, *aˆorta*, *go ˆover*, Fr. *le ˆéros*, as a separation akin to diacresis (§168,) or an accentual difference without separation, as in *zooˆphyte*, *neoˆphyte*, *zooˆlogy*, *neoˆlogy*.

560. *Hiatus* (˘) *is a break or pause* commonly caused by dropping an intermediate element and not closing the remainder, the word and each of its constituents retaining their proper length, as in saying *a ˘orse* (not *a orse*), for *a horse*, or *a ˘orse*. See Ellis, *Essentials*, p. 41. It would occur in *zo-ophyte*, if the least pause were made, and avoiding *hamza*.

561. *Such a hiatus* has been attributed to the name *Hawai'i*, as compared with the earlier New Zealand word *hawai'ki*. But whilst one traveller called our attention to this 'hiatus,' two others pronounced this word (as they believed) in the native mode, with a genuine *hamza*. (§568.) Wm. Ellis (*Polynesian Researches*, vol. 4, ch. 2,) does not mention anything of the kind in giving the pronunciation of *Hawaii*, but in his appendix on the language, he speaks of "a peculiar break" distinguishing *o'u* (*I*) from *ou* (*you*), this being, as it seems, a diphthong beginning with true *o*.

562. *We do not adopt the two dots* of §§227, 306, to indicate hiatus, because they are used for an etymologic and not for a phonetic purpose; and because we prefer a sign more like that used for the (*hamza*, §568,) closure of the glottis—although *hiatus* does not belong to any contact.

563. *The sign* (˘) *represents the slight phase*, whether aspirate, independent (§446,) or even vocal, at the close of abrupt syllables, as in *tap˘*, *tub˘*, or *tubh*.

564. *The sign* (˘) *indicates the opposite phase* to ˘, where the breath is not allowed to escape after *tap˘* (the lips remaining closed,) as in Chinese. This inconvenient notation is preferred to (˘) because this is used to contradict aspiration like that of *s, p*, not the

false 'aspiration' like that of *p* in 'haphazard,' which is no more aspirate than the *p* in *up stairs*.

565. *H, h, is the common English and German h, in the syllables held, hat, hast, hose. It is unknown to French, Italian, Spanish, Russian, and Ellenic.*

566. *ħ, ḥ, is for the eighth Hebrew letter hheth (=ḥejṯ,) and the sixth (hha) of the Arabic alphabet. We adopt the Greek ψ inverted (but of a better form than these,) which is nearly the Ethiopic and Amharic letter of probably the same Arabic hha.*

567. *ħ (ḥ) is commonly called an emphatic h, and often represented by hh. As heard by us, it is an enforced, somewhat close h, with a tendency to scrape along the throat, and consequently, it is not a pulmonic aspirate. But S'ufiic' probably describes a different element, for he compares it to the open coughing of an ox, which differs from h as warm or pulmonic breath differs from it.\* The glottis would be opened for such an element beyond the normal position, so as to render more lung exertion necessary, to give it body. The pulmonic breath is often used in the continuous portion of a cough. Should these two varieties be found to exist in speech, they will run (from the closer to the more open direction) ḥ, h, ḥ.*

567a. *The Florentine aspirate in casa, misericordia, chi, we have casually heard, and believe it to be ḥ, and also the Spanish j, x, before a, o, u, as in jabon (soap, = ḥá'bón,) and the geographical name San Juan (= sān ḥ vān,) in English—sān ḥvān, which a Chinese would accept for 'crooked mountain.'*

568. *Hamza is a closure of the glottis, which we indicate by >. It occurs as a cutting off of the breath at the beginning of a cough, (> h, or > ḥ,) during laughter, and when the breath is held in lifting a heavy weight, or in leaping. It is found in Wyandot (§ 486) and Chippeway.*

569. *Rapp considers the spiritus lenis a closure, and writes it (1, 84) with ψ. He cites a South German negation (1,166; 2,267,) with which we are vernacularly familiar, as "hānqā," doubling the sign to shorten the (nasal) vowel.† We would write it (with h nasal also, h, v, ~ > v, both vowels being short, the first accented.‡ It has several vowel-less forms which he writes hmmym, hnnyn, &c., (° mm' > m, ° nn' > n, ° G, G, ' > G, or ° f' > f.)*

570. *The Arabic and Hebrew ʾāin Volney regarded as a vowel modification, using a marked a (e, o) for it, the sound being formed with a varying vowel aperture. The vowel is heard with a simultaneous faucal scrape, which may be regarded as a sufficient*

\* See Ellis, Essentials, p. 40, § 5, 6

† The corresponding *yes*, which Rapp writes "hmlm'" is rather m° mm', the second syllable accented. In English a single long *m* is sometimes used for *yes*, as cited in Medhurst's Chinese Dictionary.

‡ Not having examined Ellenic with a view to detect hamza, we have no settled opinion in regard to the ancient spiritus lenis.



interruption to make a modified liquid; and the vowel and seraping effect being simultaneous, they cannot be represented by a consonant character preceding a vowel one, as {a. We propose a minute < below the vowel character.

571. *The sanscrit visarga* (:) is a final "strong aspirate" (Sir W. J.) which becomes *s* in languages which do not admit it, as the Hebrew final of *Jonah*, *Jeremiah*, is either pronounced *s*, or supprest. The Sanscrit sound was probably *h* pronounced with the mouth not sufficiently open, causing the breath to strike along the fauces and palate, thereby receiving a modification suggestive of *χ* and *s*. We represent it by the figure 5, which is sufficiently like one of the German forms of capital *h*, whilst it is equally suggestive of *s*.

572. *The following systems of notation* have been proposed or used for the members of this, and of the preceding contact.

	FAUCALS.				LARYNGALS.			
	q	q̃	2	h	h	"	>	<
Hebrew,	פ	כ	ך	ה	ח		ס	שׁ
Volney,	q	z	γ	h	h*		,	a*
Lepsius,	q	z	z'	h	h'		,	;
Richardson,	k	kh	gh	h	h			***
Müller,	q	'h	'h	h	h'	,		'h
Paulmier,	k'	kh	r'	h	h'			,
Eichhoff,	k	k'	g'	h	h†			*A, &c.
Ellis,	q	x	g**	h	h*	I	a*	ε
S'ũñic',	'k	h	ġ	h				***
Riggs,			ġ	h				

\* A peculiar form on this basis.

\*\* The Arabic letter.

† With a short vertical medial line.

#### LARYNGO-FAUCAL.

Q q.

573. *In the Waco of Texas*, the entire surface from the glottis to the Q position, form a contact which is opened suddenly and independent of the lungs, upon a vowel conformation, producing a clack or smack like that which accompanies the separation of the closed palms when wet with soap and water. The preceding closure bears some resemblance to the incipient act of swallowing. We describe it from our mode of producing it, and we were said to be the first person with whom it was not vernacular, who had acquired it.\*

\* We pronounced Arabic *q*, *qh*, and *gh*, and Welsh *ll*, *rh*, as ascertained from descriptions, before they had been heard from natives, but we did not recognise *hamza* from the descriptions, although we were familiar with the phenomenon.



574. *The following words are Waco (ve'co,) the r being the vibrant European element. The word for nose (ti'sa >,) is (except the first vowel,) whispered.*

citicq <sub>1</sub>   <sub>3</sub> ,	eye.	citicèsq <sub>1</sub>   <sub>3</sub> ,	brow.
v'rsq <sub>1</sub>   <sub>3</sub> ,	foot.	v'rsèt.q <sub>1</sub>   <sub>3</sub> ,	shoe.
ésq <sub>1</sub>   <sub>3</sub> ,	hand.	isq <sub>1</sub> > etsq <sub>1</sub>   <sub>3</sub> ,	finger.
ècñ'vva'r <sub>1</sub> q <sub>1</sub>   <sub>3</sub> ,	leggings.	iscvitsq <sub>1</sub>   <sub>3</sub> ,	finger-nail.
v'tsq <sub>1</sub>   <sub>3</sub> v'rsq <sub>1</sub>   <sub>3</sub> ,	cheek.	cèc <sub>1</sub> q <sub>1</sub>   <sub>3</sub> ,	breast.

575. *The following is our arrangement of the consonants according to the scheme in § 193, excluding theoretic ones. The blanks are useful in showing the phases which are not known to be in use. Letters separated by a comma, belong to the same point of contact, as the semi-vowel V (No. 5) and its coalescent.*

576. *There are four great divisions of the consonants, according to their formation by the lips, the apex of the tongue, the base of the tongue, and the larynx.*

## 577. SCHEME OF THE CONSONANTS.

			labial.    dental.	sigmal.	lingual.	cerebral.    palatal.	guttural.	faucal.    laryngeal.					
			§ 451-3	469	495	485	491	514	525	547	552		
INTERRUPTION	little	{ nasal	{ sonant	lenis 1	v, 'v	-	-	-	-	J,	J, J,	-	<
				asper 2	-	-	-	-	-	-	-	-	-
			{ surd	lenis 3	-	-	-	-	-	-	-	-	-
				asper 4	-	-	-	-	-	-	-	-	-
		{ pure	{ sonant	lenis 5	v, 'v	l h r, v, r l,	l,	j	J, j	-	-	-	
				asper 6	-	'l?	-	-	-	-	-	-	-
			{ surd	lenis 7	-	-	-	-	-	-	-	-	-
				asper 8	'v	'l	'r, 'r,	-	'j	'j	5	h, h	
	much	{ nasal	{ sonant	lenis 1'	m	n	n,	n,	-	-	-	-	
				asper 2'	-	'n	-	-	J, ? § 198	-	-	-	
			{ surd	lenis 3'	-	-	-	-	-	-	-	-	-
				asper 4'	'm	'n	-	-	-	-	-	-	-
		{ MUTES.	{ sonant	lenis 5'	b	d	-	d,	-	g	-	-	
				asper 6'	'b l a	-	3 0 3,	-	j z 'a	-	2	-	
			{ surd	lenis 7'	p	t	-	t,	-	c	q	q	v
				asper 8'	'p f v	-	s 0 s,	s,	f q 'c	-	q	-	-
			§ 490										

§ 490

## CHAPTER XVI.

## EXAMPLES.

The difficulties attending the construction of a phenetic alphabet are so great, that these who have not spent many months over the task, can have no adequate conception of them. After the invention of an alphabet which seems theoretically perfect, the luckless inventor too frequently finds, that when practically applied it will not realise his expectations. Even should it work tolerably well, the difficult question arises how far to employ it properly. Phonetic spelling is more difficult in English than it would be in any other language, though if the Irish or Scotch pronunciation were adopted, or even that of the laboring classes in the agricultural districts, the task would be comparatively easy.—*Phonotypic Journal*, 1846, p. 156.

In expressing the sounds of a new language . . . the missionary should be guided entirely by ear, without paying any regard to etymological considerations, which are too apt to mislead even the most accomplished scholar. *Max Muller*, p. xx. . . . we feel how essential it is, in a first attempt to fix a spoken language, that the writer should not be swayed by any hasty etymological theories. The missionary should give a *true transcript of a spoken language*, and leave it to others to decipher it. *Id.* lxxxii.

§ 578. *Some languages are readily written*, even by children, and it is difficult for one who knows English alone, to believe that various languages have no more than the five primary vowels of Latin; or that the vowel of *up* is not universal. Yet in Dacòta, "The vowels are five in number, and have each one uniform sound," except when nasalised, and "all the syllables are enunciated plainly and fully." The vowels are "*a* in *father*, *e* in *they*, *i* in *marine*, *o* in *go*, and *u* in *food*."—*Riggs*. In Hawaiian, "*a* is always as in *father*, or shorter as in *āha*, *e* in *hate*, *i* in *machine*, *o* in *no*, *u* in *food*. The short sound of *i* in *bit* seldom occurs."—*Wm. Ellis*, *Polynesian Researches*.

579. *The unwritten Polynesian languages* have perhaps more resemblance than French and Italian, Anglish and English, although they have been separated probably two thousand years; and Ellenic has been permanent for the last three centuries, whilst English has greatly varied, and is still quite unsettled.

580. *English is an unsettled language*, because, being composite, its materials have not yet acquired their natural relations to each other, wherein it resembles a chemical mixture which requires many years or cycles before the results of the various affinities appear in a permanent crystallisation.

581. *The orthoepists blind themselves* to the genius and tendencies of the language, and represent a jargon which no one uses but the child learning to read from divided syllables, who turns 'li-on' into *lie on*; or the German, who fancies that the first syllable of 'phantom' occurs in 'elephant,' because they resemble in German and French.

582. *We do not object* to writing words syllabically, if the correct syllables are used—if *gu* in *gun* is admitted in *ágoný*, rather than *go* or *gone*, the use of which would justify 'gone-shot' for *gunshot*, and 'gone'r' for *gunner*. Such syllabic spelling would be like a



theory of the catenary curve drawn from the consideration of a single detached link hung upon two nails,—such factitious forms being less like words than a link is like a chain.

583. *Every English word* of three or more syllables requires the vowel *u*, *a*, *i*, or a syllable without a vowel, when the structure of the word does not interfere with it, as *graduate*, *self-sameness*, *portmanteau*, and the difficulty is to decide upon the proper vowel, as in *candidate*, *agitate*, *elevate*, *expedite*, *avenue*, *maladiction*,—for vernacular practice cannot be controlled by the consideration that the original was an adverb rather than an adjective, unless it can be shown that the adverbial form has been preserved in speech, and we think it is not. With the spelling we have nothing to do.

584. *Phonetic readings* of ‘*usual*’ and ‘*feature*,’ with *zh-yoo*, *tsh-yoo*, we do not consider English, because *y* of *u* or *yoo* has become *zh*, *sh*, leaving a vowel without a preceding *y*. (§ 311.) Nor is *dif-thong* correct, having been dissimilated, (§ 292–3,) and none but a scholar, a greekist, (not Greeceist,) or foreigner, could sanction an English form like ‘*dif-thon-dzhise*’ (for *dip-thong-ise*,) a form which would allow but one word for *singing* and *singeing*. Farther, a *cramberry* is no more a *cran* berry than ‘*amber*’ is *anber*, ‘*imbue*’ *inbue*, or ‘*aunt*’ *amt*, Latin *A~MiTă*.\*

585. *It is supposed by some* that English spelling “corresponded at some time or other to the sound of words.” (Müller, p. xviii.) We think not. English never had signs for its commonest vowels, and as it is difficult to determine where they occur, the orthoepists find it easier to follow the accidents of a spelling which at no time represented the language, than to enter seriously upon an inquiry into the laws of English speech. We admit that words like *action* once had *o*, and ended with *own*, as in Spanish and German, but we doubt whether the *on* of *honest* ever formed a part of them, and we *know* that it does not occur in the English of 1858. The vowel of *ebb* is common enough in English, but hardly so common as to occur thirteen times in fourteen consecutive words containing sixty elements, thus constituting one-fifth of the whole. Yet it has been indicated as occurring thus in the fragment—“several passages were then inserted, and in

\* We do not recommend our own pronunciation,—forms like *tra-vlr*, *difrus*, *instusz*, *geurl*, *temprns*, being too condensed—too Attic, for ordinary use, besides being more influenced by the spelling than the genius of the language allows. In looking through the Phonetic periodicals, whilst preparing this essay, we find that we have been ignorant of the name of many public characters. To us there was a fictitious Clánricàrd within two weeks, and whilst we know that our two friends “Mackay” are respectively *Mecè* and *Mecdj*, we do not know the name of the poet Charles Mackay, though we have heard him named *Măet*. We mispronounced the proper names Tyrwhitt, Napier, Hereford, Bowring (a gentleman we have more recently met,) Keightley (which we had classed with Weightman,) Howick, Moore, Mavor, Latham, Youatt, Lowth, Houghton (Hoton, which we classed with Hough, or Huf,) ‘Aurora Leigh,’ *leg?* *lay?* *lee?* *lie?* Once, when in Boston, Massachusetts, with a fellow traveller, we wished to see a public building of which we had read, named Faneuil Hall, and after discussing what we should ask for, we wisely concluded that the natives would not understand us, or would laugh at our pronunciation—so we neither saw the building nor learnt its name.



them some errors occur, which he begs"—Our own pronunciation of *statue* is stát-yoo=státjũ, but it appears that some pronounce it with tr, in *chew*. In a phonetic periodical, the former is preferred, because "it is a neater sound, and is more pleasant to the eye." That is, 't' is handsomer than the character which was then used for tr. But the argument falls with the fall of the character, and such arguments are not valid at any time.

586. *The French words 'dépendance' and 'diffidence' with their identic final syllable, were received as identic, and have so remained. Yet a few elocutionists will have it that one of these now English words ends like dance and the other like dense. But even were this so, as the English and French do not usually alter their orthography with the variations of speech, it is likely that the dense pronunciation would have fallen to 'dependance,' and dance to 'diffidence,' as in the Italian 'dipendenza' and 'diffidanza.'*

587. *Some prefer the pronunciation of men of letters, but in the present state of phonetic and prosodic knowledge, as exhibited in the great majority of the grammars, men of letters constitute the ignorant class, with the perversions of French analogies added to their ignorance; and if the vulgar corrupt (develop?) words, they are at least true to the vernacular laws. But in comparing a lettered with an illiterate pronunciation, the two must be of the same locality and dialect, church cannot be judged by kirk; and the words must be vernacular, as one, two, three; body, head, arm, eye;—land, field, water, fire, house, rain, star, sun, moon.*

588. *The misuse of h is unknown to large districts and various dialects. In fact, although we have known h to be omitted, we have never heard hat for at, hear for ear, &c. As the Welsh poat for boat is due to the Welsh law of permutation, so the cockney misplacement of h may be a Celtic remnant based on a form like the Irish an oigh (the virgin,) na hogha (of the virgins.)\**

589. *The three different vowels of ooze, up, eel, were once given to us by three lettered Cherokees as occurring in the second syllable (of four) of their word for eight. We considered it likely that the up was correct, although a 'syllabic' writer might have considered it as certainly wrong; but when we asked an unlettered native, he used no vowel whatever in this place, and we deemed him correct and the others perverted by their syl-*

\* But more probably the misuse of h, and the confusion between English w and v, are due to the differences between the dialects of English and those of French. English and Latin had English w, which the French replaced with their v, so that there was a continual conflict between the two in words like will, wall, way, veer; and in wine and vin-egar the result is heterogeneous. H, which is stable in Teutonic, is evanescent in Romanic, and wanting in modern French, which accounts for its misuse in the natural dialect of the South of England. It is worthy of remark that the analogous confusion between sonant and surd th existing in the dialects of English, has resulted in uniformity, independently of the spelling; for practice varied to such an extent that on the adoption of the Roman alphabet, both were represented by th—which each reader was expected to read in his own mode.

labial alphabet, which forces them to write fictitiously, and then to speak as they write, instead of doing the reverse. The word was *cu'levōci'*, in three syllables, and having Welsh *ll*. Similarly, if one orthoepist would model *seven* on the Gothic *sibun*, another on the English *syfon*, and a third on the old English *seven*, or Belgian *sèlèn* (with *è* of *end*,) we would still prefer saying *sevn* (= *sɛlɛn*,) with the English.

## ENGLISH.

590. *As there is much confusion* between the medial of the *awe* vowel in *pond*, *cross*, *dross*, *horse*, (§ 403;) and that of *odd* in *rod*, *John*, (§ 407,) transition forms will be found useful until practice determines how the difficulties are to be avoided. We will therefore use *ɑ* provisionally for the open medials, as in *George*, *ɔ* for the close, as in *John*, and *ə* or *o* for the doubtful.

591. *The labial vowels* have a similar difficulty, and may require a transition letter, (as Mr. Pitman's angular *u*, for doubtful forms like *brew*, *imbrue*, *crew*, § 424–5, which we are hardly competent to decide upon. Leaving quantity out of the question, we pronounce *brew*, &c., with *u* whilst Worcester (= *vustr*,) probably the most judicious of the English orthoepists, refers them to the key word *move*.

## 592. VOWELS.

1 <i>ɑ</i> arm § 370.	10 <i>Λ</i> aisle § 400.
2 <i>ɐ</i> up 374.	11 <i>ɑ</i> awe 402.
3 <i>Λ</i> add 378.	11' ( <i>o</i> pond, rod) 403, 407.
4 <i>ɛ</i> <i>thère</i> 388.	12 <i>ɔ</i> odd 405.
5 <i>ɛ</i> <i>ebb</i> 384.	13 <i>o</i> owe 416.
6 <i>e</i> <i>they</i> 391.	13' ( <i>o</i> whole) 415.
7 <i>ə</i> <i>buffet</i> 392.	14 <i>u</i> pool 422.
8 <i>ɪ</i> <i>pity</i> 395.	— ( <i>u</i> crew) 591.
9 <i>ɪ</i> <i>field</i> 399.	15 <i>u</i> pull 424.

## 593. CONSONANTS.

1 <i>ṽ</i> now					25 <i>j</i>	
2 <i>v</i> way	10 <i>l</i>	16 <i>r</i>	17 <i>ɾ</i>	18 <i>ɾ</i>	21 <i>j</i>	26 <i>J</i>
3 <i>ṽ</i> whey	—		—		22 <i>j</i>	27 <i>J</i> 31 <i>h</i>
4 <i>m</i>	11 <i>n</i>		—		—	28 <i>ɾ</i>
5 <i>m̃</i> hm	—		—		—	—
6 <i>b</i>	12 <i>d</i>		—		—	29 <i>G</i>
7 <i>ɛ</i> vein	13 <i>ɑ</i>	19 <i>ɜ</i>			23 <i>J</i>	—
8 <i>p</i>	14 <i>t</i>	—			—	30 <i>C</i>
9 <i>f</i>	15 <i>ɾ</i>	20 <i>s</i>			24 <i>f</i>	—
22 541–59.	464–9.	495.			514.	525.



594. *The vowel writing forms* are as follows. No. 2, an *ι* wide below, with the loop of *e* added separately; or, a figure 1 with *e* added against it, being Mr. Graham's letter for the vowel of *her*. The more open *υ* of *urn*, if required, to be similarly made of *ιe*; or like *υ*, by beginning with the top hook, then forming the loop and finishing the base. No. 3, Greek *α* made by commencing with the top of *ι*, then curving down towards the left, forming the circle, and finishing the end of the *ι*;—or, making a character (*α*) like '&' without the upper loop. No. 4, when not satisfactorily made, may have the circumflex (*^*) placed over it. No. 8, like *i*, but running into (*.*) below; it is not to be dotted unless to prevent obscurity. No. 9, the common *i*, a bad letter, because it forms part of *u*, and requires a dot, but *not in print*. A good script form is a desideratum. No. 10, like *a* with a break to the left in the middle of the *ι* part;—or, with the *ι* made straight, and a tail thrown back into the *o*, as *t* is sometimes made without lifting the pen. The latter is Mr. Graham's *a* in *at*. No. 11, *a* with an inward break on the left of the *o*.

595. *The consonant writing forms* are as follows. No. 2, the common *v*. No. 1, the same dotted, or *υ* to avoid the marking. No. 3, a straight line running into a curve (*.*) continued up and ending like *v*, unless appropriated in some language. No. 3, 5, 22, 27, may have the surd mark omitted, but in writing only. No. 7, a *v* with a break towards the right, in the middle of the descending stem. No. 17, as printed, or the form of *r* made with the ascending stroke continued into (*~*) a short quantity mark, and ending with *ι*. (This would have formed a good character for *i*.) No. 18, *r* with the stem running below the line. No. 23, we use Mr. Ellis's character, a line (*/*) continuing into an inverted script *l* or *γ*. No. 24, a long script *s*. No. 25, like *j* with two dots, or, to avoid these, the tail may be turned to the right.

596. *Observe* that, as in English, the coalescents No. 1 and 25 are never initial, and always follow vowels; they may be represented by *v* and *j*, but only in writing. §173; Rule 1, 2, §47, 56.

597. *The different order* given to the alphabetic characters is a great barrier to the use of dictionaries, as in those of Hebrew, Russian, and Sanscrit. It is even inconvenient to use Greek and Latin lexicons at the same time, or Danish and German. Thus in Danish and Swedish, *ö*, &c., follow *z*, so that Dan. *boelte* (belt) follows *bytte* (booty;) and Sw. *däck* (deck,) and *död* (death) come after *dum* (dull,) and *dyr* (dear.)

598. *The attempts to arrange the alphabet* in physiological order have not been satisfactory; in fact, it cannot be done in a single series, and would be more inconvenient than useful in dictionaries. We therefore interpolate the new English letters among those of the Latin alphabet. This gives the series—



599.

a	Λ	λ	η	ϑ	b	c	d
e	ε	ε	ϑ	ə	f	g	h
i	ι	j	j	j̃	l	m	n
o	p	r	τ	ς	z	γ	α
u	υ	ϑ	ν	ν̃	ε		

## COLLOQUIAL ENGLISH.

600. *The following example* is transliterated from one given by Ellis, (Essentials, p. 104,) being his translation of a passage from Pott's Etymologic Researches, and printed here *without any perversion of the powers of the Latin alphabet.*

601. For convenience of printing in this version we use  $\mathfrak{J}$  for the more anterior  $\mathfrak{y}$ ,  $\mathfrak{v}$  for  $\mathfrak{a}$ ,  $\mathfrak{r}$  undotted (§ 501,)  $\mathfrak{U}$  for  $\mathfrak{U}$ , and  $\mathfrak{j}$ ,  $\mathfrak{v}$ , for the coalescents; and although  $\mathfrak{J}$ ,  $\mathfrak{j}$ , are identic,  $\mathfrak{J}$  is preferred in certain positions when printed, to increase the distinctness.

## 602.

The written and printed representation of the sounds of language by means of signs and printed representations of the signs of language by means of characters which are insufficient both in kind and number, and which must therefore be combined or modified if we would give a graphical symbolisation of the phonetic elements with only some degree of exactness and convenience, has been, from all time, for nations as well as individuals, a linguistic problem.

all time, for nations as well as individuals, linguistic students not  
 ɔl taɪm, fɔr nɛʃənz əs vel əs ɪndɪvɪdʒənz [ɪndɪvɪdʒəl] lɪŋɡwɪstɪk stʊdnts nɒt  
 excepted, one of the most necessary and one of the most difficult of problems, and has  
 ɪksɛptəd, wʌn ə ɒv mɒst nɛsəsəri ænd wʌn ə ɒv mɒst dɪfɪkəlt əkˈprɒbləmz, ænd hɪz  
 consequently scarcely ever been happily solved. Let this teach us that the invention  
 kɒnsɪkwəntli sɪˈrslɪ ɛvər biːn həˈpili sɒlvd. lɛt ðɪs ti:tʃ ʊs ðæt ðə ɪnˈvenʃən  
 of writing, the greatest and most important invention which the human mind has  
 ɒv raɪtɪŋ, ðə ɡreɪtɪst ən mɒst ɪmpɔːrnt ɪnˈvenʃən vɪvɪr ðə ˈhjuːmən maɪnd [mænd] hɪz  
 ever made, and which, as it indeed almost exceeds its strength, has been often  
 ɛvər meɪd, ænd vɪvɪr, ɪz ɪt ɪndiːd ɔlmɒst ɪksɪd ɪts streŋθ [streŋθ?] hɪz biːn ɒˈfən

and not unjustly attributed to the gods; like the organism of a state, at once  
[ðfn]ænd nɔt ʊndʒʊ'stli ɪ'trɪ'bʊtəd tə ðə ɡɔd's; laɪk ðə ɔrɡənɪzəm əl ɪ stət, ɪt vʊns  
simple and complex, is not the work of individuals but of centuries perhaps of  
sɪmpl ən kəmpleks, ɪz nɔt ðə wɜrk əl ɪndɪvɪdʒʊəls bʊt əl sɛnt'ʃjʊrɪz pər'hæps əl  
thousands of years.  
tɪ'vənzðz əl jɪəz.

603. *This specimen has suggested to us* the probability that three kinds of *r* will confuse many writers, so that practically 'r' initial, and 'ʀ' will be sufficient; but if 'r' is restricted to a single tap of the tongue (§ 501,) it should have a superior dot—neglected here, from the difficulty of printing it.

604. *We at first wrote* 'students' with 'ə,' then excluded it, and we changed the second vowel of 'individual' from *ɪ* to ə, although we use *ɪ* in our own speech, from heterotypic influences, as we believe. We think the cases rare, where the same vowel occurs thrice in the same word. It seems contrary to the laws of English.

605. *We had written* 'representation' without a vowel in -tion,—and 'invention' with it, but finding a vowel aperture to be made, we wrote ə, which is correctly placed in problem, convenience, greatest, exactness,—but is it not *ʊ*? in human, and difficult. We think not. Nevertheless, a difficulty in discriminating them may require *ʊ* to be used for both, in the one case (ə) dotting it beneath. At first we assigned *ʊ* to organism; then ə.

606. *The words* 'therefore' and 'scarcely,' in which the open *ɛ* of *thère* is shortened (as indicated by the acute accentual,) without closing to *ɛ*—may really require the use of 'e,' § 385–90.

607. FAVST,

'translated by Emma Stanwick.' Read *ɪ*, *e*, *o*,', *long*, unless otherwise marked; and *ʊ*, *ʊ*, *ɪ*,', *short*.

608. Thou full-orb'd moon! Would thou wert gazing now,  
 609. ɒʌv ful-ɒrbd' mu'n! vʊd ɒʌ'v vɜrt gɛzɪŋ, nʌv,  
 For the last time upon my troubled brow!  
 fɒr [§ 403] ɒv lʌst tʌ'jɪm ʊpɒ'n mɪ trʊ'bld brʌv!  
 Beside this desk, at midnight, seated here,  
 bɪsʌ'jd ɒts dɛsk, ʌt mɪ'dnæɪt, sɪtəd hɪr,  
 Oft have I watch'd to hail thy soothing beam;  
 ɒft hʌɛ æ vɔ'trt tʊ hel æ sʊɒtʃ bɪm;  
 Then, pensive friend, thou cam'st, my soul to cheer;  
 æn, pɛnsɪv frɛnd', ɒʌv cɛmst, mɪ səl tʊ tʃɪr;  
 Shedding o'er book and scrolls thy silv'ry gleam.  
 rɛdɪʃ ɒr bʊks nd skrɔls ðæ sɪlv'ri glɪm.  
 O that I could, in thy beloved light,  
 ɒ ðæt æ cʊd, ɪn ðæ' bulv'ɛd' lʌt,  
 Now wander freely on some Alpine height;  
 nʌ'v vʌndɜ frɪli ɒn sʊm ʌ'lpɪn hæɪt;  
 Could I round mountain eaves with spirits ride,  
 cʊd ʌ'j rʌvnd ma'vntən cɛɛs vɪð spɪrɪts raɪd,

In thy mild radiance o'er the meadows glide,  
 in ɔaj majldː rɛdʲəns o.ɹ\* ɔv mɛdɔə glajd,  
 And purged from knowledge-fumes my strength renew,  
 and pɜːrdʲd frɛm nɔːldʲ-fjʊːmɐ mɪ strɛfɪ rɪnjʊː,  
 Bathing my spirit in thy healing dew.  
 bɛɔɪf mɪ spɪˈrɛt in ɔaj hɪlʊf dʲʊː.

\* 'oɹ' in line 6.

## GERMAN.

610. *The next is the original of the preceding example, which we retransliterate into German from Rapp's phonetic version (4, 92.) We follow Rapp's pronunciation, except that he uses a alone, for our a and ʌ. Had the phonetic version been our own, we would have put 'mondən' in the first line, and 'lɛtstən' in the second. The syllables without vowels are our own. Read u, ʌ, short.*

O sähest du voller monden-schein,  
 o ɛɛst du [tu?] fœlɐ mōndən-ɾaj̯n,  
 o might you look full moonshine  
 Zum letzten mal auf meine peın,  
 tsʊ ˌm lɛtstən māl ʌˈvf maj̯nɐ paj̯n,  
 for the last time on my pain,  
 Den ich so manche mitter-nacht  
 dɛn ɪq so manqɐ mɪtr-naɛt [naχt]  
 that I so often midnight  
 An diesen pult heran-gewacht;  
 vn dɪɛm pult hɛraˈn-gɛbʌɛt;  
 at this desk here watched;  
 dann über büchern und papier,  
 dan yˈbr byˌɕr̩n und [unt?] papɪr,  
 then over books and paper,  
 Trüb-sel'ger freund erschienst du [tu?] mir!  
 tryˈb-sɛlˌɕɐr frœj̯nd ɛrrɪnst du mɪr!  
 sad friend shine you to me.

Ach könnt' ich doch auf berges-höhen  
 ʌɛ ɕʌntː ɪq dœ ʌvf bɛrɕəs-hʌˌn  
 o could I but on mountain-height  
 In deinem lieben lichte gehen,  
 in dʌˈjnəm lɪbən lɪˈɕtɐ gɛn  
 in your loved light go  
 Um berges höhle mit geistern schweben,  
 ũm bɛrɕəs hʌˈlɐ mɪt ɕaj̯str̩n rɛbɛn,  
 round mountain caves with spirits hover  
 Auf wiesen in deinem dämmer weben,  
 ʌˈvf bɪɛn in dʌˈjnəm dɛmr bɛbɛn,  
 over meadows in your radiance float  
 Von allem wissens-qualn entladen  
 fœn ʌˈlœm bɪsɛns-ɕʌlm ɛntˈlādɛn  
 from all knowledge-vapor unburdened  
 In deinem thau gesund mich baden!  
 in dʌˈjnəm taˈv ɕɛsˈʊnd mɪɕ bādɛn!  
 in your • dew salubrious, me bathe.

## WESTERWALDIAN.

612. *The following is the first verse of a popular poem in the German dialect of the Westerwald district on the east side of the Rhein. It is given in K. Ch. L. Schmidt's Westerwäldisches Idiotikon, (Hadamar, 1800,) under the title—Das Hotzel-Mous-Lied, oder Lob der Hotzeln. A hotzel (hützel in Pennsylvania,) is a dried apple, pear, or peach,*



especially if dried entire, and *mous* in their cooked condition. The first line of the original stands—

Nu ha n' eich all mein Lebelang—

where *n'* seems to be a fulcrum to prevent the concurrence of two vowels. The *i* of *ich* (*I*) will be observed to be diphthongal, as in English; and, in fact, most of the shades of English pronunciation are present in the idiotic forms of German and its cognates.

Da's hötsl mūs.

613.            nū hð -n- ʌjɐ ʌˈl mʊj, lēˈbəlʌʃ  
                  now have        I        all       my       life-long
- nʌvt bʲsərs ʌˈs hötsln gʲesə,  
                  naught better        as       'hoots' eaten,
- ʰbøn        ..ɐ t̪ɐr cɪ, hət̪.. [hət]    dɪ ˈbɛr [ˈbɔr] ʌjɐ crʌʃc,  
          when (*wann*) I    of-it    none had,        then were (subjunct.) I    sick,
- ʰbøn        ɪr ət r̪ɛt̪ [r̪ɛt̪]    ˈbɛlt ˈbʲesə  
          if (*wenn*) you *it!* right        would know.
- cəɪnˈptə mūr..n ən sʌvrɛrʌvt  
                  grated        carrot        an' saurkraut
- əs ʌˈc        nɔˈc (2411)    ɛˈbəs [ɛˈpəs]        gūs  
                  is    eke (*auch*) yet        something (*etwas*) good
- dɔcˈ ʌˈcɪt -n- ʌjɐ    dʌtˈ crʌˈ ˈbʊj nʌvt  
                  though regard        I        that       quite (*gar*) as        naught,
- ən ɛsə hötsl        mūs.  
                  an' eat        dried-fruit        mush.

#### FRENCH.

614. *The following table shows the discrepancy of opinion among the French, upon the value of their vowels when compared with English standards. The first column contains the French examples, and the others the words supposed to contain the English equivalents.*

	<i>Le Brethon,</i>	<i>Bolmar,</i>	<i>Value,</i>	<i>Picot,</i>	<i>Pantolón.</i>
patte	pat	fat	add	at	....
pâte	pall	arm	far	father	arm
bête	bet	fate	gate	fate	ale
bête	bear	where	get	there	dare
hotte	hot	not	no, nor	nor, over	....
hôte	hope	more	nor	“ “	old

615. *The older alphabets are not worth quoting. In the Miscellaneous Works of Wm. Marsden, F. R. S., there is a paper On a Conventional Roman Alphabet, where á is pro-*

posed for the English and French—fall, mâle; a—sad, far; ä—manner; e—It. vero, Ger. lesen, Fr. cher; ë—It. nello, Ger. bett; ê—Fr. près; î—Fr. long î; i—the same short; (a correct feature;) ĭ—sit, It. piccolo, Fr. quitter; ô—glow; o—motive, (a correct view;) ô—not, It. dotto; u—Ger. and Ital.; ŭ—but, “In high German it is denoted by ü in für.”—au, out.

616. *The example following* is nearly a transliteration of that of Mr. Ellis (Univ. Writ., p. 21,) whose panethnic notation we consider the best among the several modes proposed by him, and which the want of type alone prevents us from quoting. He indicates long vowels by a repetition of their character, which makes the sign of quantity heterogeneous (now o, now e,) and too conspicuous; nevertheless his palaeotype admits of a high degree of minuteness.

617. *We use here the small capital* ı for the long sound, and the dotted i for the short one. The elided e is sometimes represented by two dots. The e of de, le, se, we write with the vowel of up (perhaps incorrectly,) and using (v) for it. For convenience in printing, we use o for the long and o for the short sound, § 412. A period point before an initial indicates a capital letter—capitals, however, are no part of language.

## 618, 619.

Calypso ne pouvait se consoler du départ d'Ulysse. Dans sa douleur,  
 ca˘lipso˘ n.. puLɛ s.. cõ˘sõlẽ dy˘ dẽpa˘r d..y˘lis. dA˘ sa˘ dular <sup>(432)</sup>  
 elle se trouvait malheureuse d'être immortelle. Sa grotte ne résonnait plus de son chant:  
 el sa˘truelɛ ma˘lu˘ra˘ dɛ tr imortɛl. sa grot˘ nu˘ rẽsõ˘ne ply˘ d sõ˘ ra˘˘:  
 les nymphes qui la servaient n'osaient lui parler. Elle se promenait souvent seule sur les  
 lɛ nA˘f ci la sɛrLɛ nOɛɛ ly˘i parlẽ. el sũ promnɛ suLɛ su˘l sy˘r lɛ  
 gazons fleuris dont un printemps éternel bordait son ile.... Tout-a-coup ell aperçut les  
 GA˘ɛ o. flu˘ri dõ˘t v. prA˘ta˘ẽ ẽternel bo˘rdɛ son il.... tut A˘ cu el A˘persy˘ lɛ  
 débris d'un navire qui venait de faire naufrage, des banes de rameurs mis en pièces, des  
 dẽbri d v˘ nA˘lir ci lɛ d fɛr no˘fra˘J, dɛ bA˘ d ra˘mar miɛ A˘ piẽs, dɛ  
 rames écartées çà et là sur le sable, un gouvernail, un mât des cordages  
 ra˘mɛ ẽca˘rte˘ sa˘ ẽ la˘ sy˘r lɛ sa˘b˘l, v. GUE˘rna˘ily <sup>(3520)</sup> a ma˘ dɛ cordA˘J  
 flottant sur la côte  
 flo˘ta. sy˘r la˘ co˘t.

*Translation*, in French orthography, from two French Treatises on English.

620. Calypso kouđ not bi konfortẽd for thi dipartieur ov Youlysses. In heur grif shi filt [faound heursẽlf] eunhappy ẽte (§ 378) biing immortal. Heur groto no longhẽr rizaoundẽd ouith heur song. Thi nymphs hou sɛrvẽd hẽr dẽrd not spik tou heur. Shi ofẽn ouãkt alõne on the flãouri (§129) teurf, ouith houitch ẽn iternal spring cõverẽd heur aĩland. . . . On ẽ seuddẽn shi persivd thi fraghmẽnts of ẽ vẽssẽl that had djeust binn

rékĕd, roĕrs bĕntchĕs brokĕn in pissĕs, ors skattĕrĕd hir ĕnd thĕr on thi sand, ĕ reuddĕr, ĕ mast ĕnd kordĕdje floting on thi shĕre.—*P. Y. de Séprĕs.*

621. *The next is based on Rapp's example (3, 141–2,) from Molière's Tartuffe, act 1, sc. 6, the orthography of the original being our own.*

Instruit par son garçon qui dans tout l'imitait  
 xstryĩ par so, GARSO, ci dA, tu limite  
 et de son indigence et de ce qu'il était,  
 ĕ d so, xdijs e dĕ s c il ĕte,  
 je lui faisait des dons mais avec modestie  
 jĕ lyĩ fĕs dĕ do, mĕ (2 389) Aĕc modĕsti  
 il mĕ voulait toujours en rendre une partie.  
 il mĕ EULĕ tUjur A, rA,dr y'n pA'rti.  
 c'est trop, me disait-il, c'est trop de la moitié,  
 s ĕ tro mĕ disĕt il, s ĕ tro d la mĕtiĕ,  
 je ne mérite pas de vous faire pitié.  
 jĕ n mĕrit pA' dĕ EU fĕr pitiĕ  
 et quand je refusais de le vouloir reprendre,  
 e cA, jĕ rfy'ĕs dĕ l EULVAr rprA,dr  
 aux pauvres, à mes yeux, il allait le répandre.  
 O' po'Er, A' mĕ ju' il Aĕ lĕ rĕpA,dr  
 enfin le ciel chez moi me le fit retirer  
 xfx, lĕ sjel re' mĕA mĕ l fi rtirĕ  
 et depuis ce tems là tout semble y prospérer.  
 ĕ dupy'ĩ s tA, lA' tu sA,bl i prospĕrĕ.

622. *Both Rapp and Ellis write French nasal in "on the basis of the vowel of ebb, the Polish e, in pje.to (five,) which is concurrent with x, "in Wyandot. Here the practice of Mr. Ellis is based upon French opinion rather than upon his own ear, as he has informed us.*

623. *Most of the succeeding examples were taken before we had distinguished ə from ɐ, and the open u from the close u, so that the one may often stand for the other.*

#### CHEROKEE.

624. *The Lord's Prayer, the native version. Read n in fall, ɪ in pit, ɐ close and short, in up.*

<sup>1</sup> nci'tntá	<sup>2</sup> cǎlɛ'látɪ̃	<sup>3</sup> heht'	<sup>4</sup> calɛ'çĭŋtĭjɪ'	<sup>5</sup> cəsĕtɪ'	<sup>6</sup> te'tsǎtnɛ'ɪ.	
our-father	(in) heaven	who dwellst	honored	be	thy name,	
<sup>7</sup> tsǎcɛ'vɪjuhɪ'	<sup>8</sup> cəsɛ'	<sup>9</sup> vɪ'cǎnǎnɪ'cni'.	<sup>10</sup> ǎhni'	<sup>11</sup> ɛlnhɪ'	<sup>12</sup> vɪncǎ'li'stá	<sup>13</sup> hǎtǎnn'te'scɛ'ɪ'
thou-king	being	let-appear.	here		let be done	thy will





<sup>15</sup> jā̀rò·njă>ăjε.	<sup>16</sup> tăva·nó·t	<sup>17</sup> dă>ătēmé·ntăjε	<sup>18</sup> măc·jă>ătândităhevi.	<sup>19</sup> sese>ădijō·r·hε.		
heaven.....in.	give-to-us	every-day	our-sustenance.	forget-thou .		
<sup>20</sup> dε	<sup>21</sup> sɛ·ri·je'>ăcō·ndih	<sup>22</sup> ti·je·văr·rēhă>	<sup>23</sup> du	<sup>24</sup> nj·o·me'>ε	<sup>25</sup> o·ci·ri·je'>ăcō·ndih.	
...	our breaking thy laws	as we do	our	own	law breakers.	
<sup>26</sup> tăvō'hsărit	<sup>27</sup> to·>o·me'h	<sup>28</sup> di	<sup>29</sup> st·>e'h	<sup>30</sup> tă>ătăn·o·me'htràte't	<sup>31</sup> du·ca·u'ht,	
lead us	that way	...	not	to be beset	(by) evil,	
<sup>32</sup> sem·x'h	<sup>33</sup> dε	<sup>34</sup> jā̀rò·njă>ăjε	<sup>35</sup> dε	<sup>36</sup> ja·vi'h·ră>'	<sup>37</sup> tu·ndi'	<sup>38</sup> du ra·més>'.
thine	...	(the) heaven	and	(the) power	and-likewise	the glory.

630. This version was composed in our presence (we writing it down) by the intelligent native chief of the Wyandots, J. M. Armstrong. Wyandot is an Iroquois language, and the three first words of the preceding version correspond with the four—

“Songwaniha ne karonghyàge tighsìderon,”

as given in the Mohawk ‘Common Prayer,’ London, 1787, p. 53. Zeisberger gives *garochia* as the word for *heaven*, in the Onondago dialect. No. <sup>4</sup>, <sup>8</sup>, <sup>13</sup>, &c., have the common *h*. The *o* seems to be always nasal, and in number <sup>12</sup> it is probably erroneous.

631. The elements in the language are—*i*, *ɪ*, *e*, *ε*, *x*, *ε*, *a*, *ò*, *o*, *u*, *u*,—*v*, *m*, (no other labials,)—*n*, *d*, *t*, *t*, (no *l*),—*r* smooth, *s*, (no *z*), *r*, *j*,—*j*, *G*, *e*, *e*, *χ*, *h*, *ɔ*, besides nasal vowels. *u* is used for a short sound without discriminating it from *ü*, (§ 623.)

632. *u>uejevi'hε* *du'>undă>'* *u'>undă>'* *ju'>ujε>'* *vō'tx'jō* *hē'nda·rε>'*.  
it is straight the-arrow. arrow. §486. ground-squirrel in-a-hole lives.

*gja>ără*, Niagara, probably from *ejă>ăcō>*, broken. *seu'>ută*, head. *evεnjū>ută*, cicada. *ju>'*, pigeon. *tsa>andū'sεs*, Sandusky (=at the waters.) *xlicēsɪ*, Allegany. *ajndă>'*, bow. *hntr'ró*, rakoon. *jentsó*, fish. *cvésε>'*, fowl. *hòtă>'*, ear, which some may consider akin to *ὄζ*, *ὠτόζ*. *njōtε·ru>'*, my friend.

#### NADACO.

633. *One of the peculiarities* of the Nadàco or ‘An-a-dah-has’ has been alluded to in § 448. Another is the occurrence of the vowel *u* or *u*, the Latin consonant *v*, and the allied coalescent *v*; also, *i*, *ɪ*, *j*, *j*. We heard a man call a finger-ring *nacè's·mbe'·ca'sε'\**, whilst his wife called it *nacè's·mbetrahase*, with an additional syllable *ha*. See the word for finger. The vowel of *add* occurs here, and a final vowel is often whispered, as in eight of the following examples.

\* Although we use (') for short accented syllables, and (˘) for long ones, the accentual leaning towards the co-accented consonant, yet when we use (˘) together, as in this place, the syllable is to be considered as made of *eč* and not of *é's*,—and *é's* might occur also.

dasòto <i>crown</i>	vácõhõ, <i>chin</i>	biõcõ, <i>knee</i>	conaivtã/cõ, <i>hatchet</i>
tróhõtõ, <i>hair</i>	nãtsèõ, <i>neck</i>	nãhãtõh, <i>ankle</i>	nucẽcahãvã, <i>pipe</i>
tsãhãtãu, <i>forehead</i>	bẽhẽdã'vsõ, <i>shoulder</i>	nã'sõ, <i>foot</i>	nãcĩmpi, <i>beads</i>
tãncãdãus (not ta/-)	nãneli, <i>clavicle</i>	nãhcãhá'v, <i>sole</i>	tãpãt', <i>fan</i>
<i>cheek</i>	cõr, <i>heart</i>	nãstsõtõ, <i>heel</i>	vãi, <i>shoe</i>
birtu, <i>ear</i>	cõs, <i>breast</i>	nãuctõ, <i>toe</i>	sã'ha'v, <i>house</i>
tsáha'v, <i>eye</i>	tsõtõ, <i>nipple</i>	nãti, <i>woman</i>	cãntãibã, <i>mirror</i>
trãbèheta'v, <i>brow</i>	sẽntõ'hõ, <i>wrist</i>	tãnãcus, <i>leech</i>	cõce, <i>water</i>
sõõ, <i>nose</i>	sẽcõ, <i>palm</i>	tã'nãt', <i>gryllus</i>	vãtẽt', <i>ground</i>
tãmèsõ, <i>jaw</i>	sẽmbẽto, <i>finger</i>	ẽtrã't', <i>toad</i>	acõ'hõtõ, <i>cold</i>
ãdètõ <i>tongue</i>	sẽmbẽsãs, <i>thumb</i>	cãhsen, <i>coat</i>	hã'hãt', <i>good</i> .
ãtẽ'tõ, <i>warm</i>	bãsõhõtõ, <i>leg</i>	cãntãsõ, <i>leggings</i>	

## KANSA (=cõnẽõ.)

634. *The vowel Y, French u, is found here, although very rare in the aboriginal languages of North America. In our examples we add (in parentheses) the Dacõta equivalents, but placing Riggs' diacrits after instead of over the letters, as g' (which is compared with ghain,) s', English sh; h', 'a deep surd guttural;' c', Eng. tsh; z' Eng. dzh; n, as in English sing, and French bon, the two being confounded after eighteen years study by a number of missionaries. Probably both sounds occur, as in Kansa.*

<i>ear,</i>	nutã (nog'e)	<i>forehead,</i>	pĩessẽ (itẽ)
<i>eye,</i>	urtãtẽ'fẽ (is'tã)	<i>fan,</i>	ĩcĩlãje (ic'ãdu)
<i>brow,</i>	urtãhurãbã (is'tãhe, <i>eye-ridge</i> .)	<i>pipe,</i>	nõnóbã (c'andũhupa, c'andĩ, tobacco.)
<i>mouth,</i>	ihã (i)	<i>knife,</i>	mõhẽ (minná)
<i>tongue,</i>	jẽssẽ* (c'ez'ĩ)	<i>warm,</i>	mẽrtjẽa'v
<i>nose,</i>	põh* (póg'e)	<i>leggings,</i>	hy'gã (hũnskã)
<i>nostril,</i>	põrũ're (póg'e-oh'dõ- ka, nose-hole.)	<i>shirt,</i>	õscõ'scõucãdo.cũdã (on- h'doh'da.)

\* Pronounce each s, and the h.

## CHIPPEWAY. (õtribvẽ, pl. otrĩbvẽg.)

635. nẽnẽpãtrũcẽ'sũ, the *mole*, being *ũcẽ* for õũc, an arm, his arm (*nũcẽ* my arm, *cũcẽ* thy arm,) nẽpãtr, wrong, left, opposite; nẽ- its reduplication, for both arms; ẽsũ, a noun suffix of the animate gender. The mole then, in the view of a Chippeway, is the



*animal with reversed arms*, the right one being apparently on the left shoulder, because the palms, instead of facing each other, are exterior.

636. pɛʝtGōGɛʝi, the *horse*. For pɛʝtGōGɛʝi; from pɛʝtɪ'G *one*, ōreu'ɪ *hoof*, nail; the *single-hoofed*, or solidungular animal, this being its zoological characteristic, and one which very few Europeans would have observed. How few, for example, who have seen the gnu (=black,) and the camel, can tell whether the feet are solid or cleft. The Chippeways name an elephant, not from its trunk, but from its straight or columnar legs; and a sheep from its 'ugly hair,' the wool striking their attention unfavourably. In Bishop Baraga's Dictionary of the Otshipwe Language, Cincinnati, 1853, the word for *horse* (bebe-jigoganji,) has an initial reduplication, like that for *mole*. In Choctaw, a horse is ʊ'sōbā, from ʊ'si *deer*, hʊ'lbā *resemblance*. In Nadaco, it is the Mexican Spanish cā'bijō, which varies to cavāre\* (Eng. *w*, trilled r,) in Waco. Similarly, in Penobscot (here *t* for tuc'v means *river*, compare Aroostook,) the English name with its article, appear as u'hōs; and abāhsu, and a buffalo as bābelō.

637. mīn (mīn, i being used for ī,) huckleberry, pl. mīnen, mīnɛ's, thorn-apple, *Datura stramonium*; ɛs, dimin. mīnt' a round sore, mīnt's an island, mīrimīn, apple, (great berry,) written *mishimin* by Baraga, mīt'Gvnb, a bow, because difficult, (Gvnb,) to draw or bend; nūn vnb, nūvnb, I see; vnbu'c, to-morrow (the time of being light,) vīGvnm, a *hut*, from sheltering, in Lɛnāpɛ—vīcvdm.

638. The *muskalonge* or great pike of the lakes, is in Chippeway mōrcinōʝɛ, from mōr-*great*, (compare Mich-igan, Missi-sippi,) cinōʝɛ, *pike*, and cinu'reɪi is any long-snouted animal, as a hog. Compare *pig* and *peak*, *pike*. vɛʝu'rc, muskrat, ɛʝerc', mud. aʃcībvōcn'n, (place of artichokes,) Cheboygan, the orthography of which is French. mɛrcīG, swamp, whence Maskegon. mīrt'-sīb' great river. atrūtāmō, the red squirrel, *Sciurus hudsonius*, because it descends trees head foremost. aʃv'neGō, grey squirrel, that sticks fast, or close, (to a limb.)

639. The *polysynthetic structure* of the Vesperian languages is widely spread. In Aztec, according to Humboldt (*Vues des Cordillères*, p. 316,) a *kiss* is *tetennamiquiliztli*, and *pain* is *tetlayhiouiltiztli*. Condamine (Pinkerton, xiv. 225) thus speaks of the *Tameos* of South America. "The language of this people is indescribably difficult, and their enunciation still more extraordinary than their language. They draw their breath in speaking in such a manner that the sound of scarcely one vowel can be distinguished. They have words which, to describe, and then but imperfectly, would require at least nine or ten syllables, though, as pronounced by them, they seem to consist of but three or four.

\* These forms are sufficiently like the West African Grēbo cōbōsō (*horse*), to suggest an identity of origin. But this is from cō (to die,) in this manner. The peculiarity of the white race in Africa is to *die* in a short time, hence cōbō *dying kind*, is the word for a white man; sō is *lizard*, so that a horse is considered the 'white man's lizard

*Poettarorincouroac*, signifies the number *three* in this tongue: happily for those who have transactions with them, their arithmetic goes no farther.”\*

640. Pitchlin, the intelligent chief of the Choctaws, gave us the etymology of the Choctaw (=trō'tō†) word īō'nubi (iron-wood, *Ostrya virginica*.) It is for ie'nerte,bi (with all the syllables short, the third with the secondary accent,) contracted from ienerirtebi, *that with which kill buffalo*, (as a club, arrow, &c.,) their bows being made of this wood. ie'ner *buffalo*; irt *that with which*; v'bi *kill*.

## GREEK.

641. mēˆnin á|ejde θε|à pε|leíá|de'o āxi|leˆōs  
óv|lōmε|nen, hε| mýrī.. ā|ajōjs |álGe" ε|θεce.—*Iliad*, I. 1, 2.

The next is from 1 *Corinthians* xiii. 1, 2, being the passage transliterated by Mr. Ellis. We preserve the accents, θ, and χ.

642. εān tāj̄s glōssajs tōn anθrō'pōn lālō cāj tōn aγgelōn, āgāpen dε mε ε'χō, GεGōnā  
yalcō's εχōn, ε'cy'mbālōn ālālāsdōn.—cāj εān ε'χō pro'pεte'jān, cāj ejdō tā, myste'riā  
pū'ntā, cāj pāsān tε'n gnōsin; cāj εān ε'χō pāsān tε'n pīstin hō'ste ō're mεθistānejn,  
āgāpen dε mε ε'χō, ō'vθen εjmi.

## ITALIAN.

## THE LORD'S PRAYER. †

643. padrē nostrō cē sēi nēi trīs 'lī, siā santificatō 'il nōmē tūō, E'fGā 'il rēny, ω' tūō;  
siā fattā lā Eω'lō'ntā tūā cōmē 'in trīs 'lō cōsī 'in tērrā; dāttī [give thou] oddjī 'il nostra  
pānē cvō'tīdiānō, ε rīmēttī ā nōī 'i nō'strī dēbītī siccōme nōī lī [for them, *accus.*]  
rīmēttīāmω ā nō'strī dēbītō'rī, ε nō'n tr. [us] 'indúrre 'in tēntātsīōnē mā lībērātrī [-trī, us]  
d.. āl mālē. ε cōsī siā. (*āmen*.)

## LATIN.

## THE LORD'S PRAYER.

644. patrē nōstēr cvī ēs 'in cōjlīs; sāctīficētūr nōmēn tūū. a'dvėniāt rēgnū, tūū.  
fiāt vōluntās tūā, sicut 'in cōjlo, ēt 'in tērrā. pānē, nōstrū, sūpe'rsu'bstāntiālē, [cvōtīdiānū]  
dā nōbīs hōdīē. ēt dīmīttē nōbīs dēbītā nōstrā, sicut ēt nōs dīmīttīmūs dēbītōrībūs nōstrīs.

\* “The sounds of the 'Tinnè language can scarcely be expressed by the English alphabet, and several of them are absolutely unpronounceable by an Englishman. In my attempts to form a vocabulary, I had great difficulty in distinguishing several words from one another which had dissimilar sounds to the native ear, and were widely different in their signification. A Dog-rib or Athabaskan appears, to one unaccustomed to hear the language, to be stuttering. [§ 551.] Some of the sounds must have a strong resemblance to the Hottentot cluck, and palatal and guttural syllables abound in the language. Vocabularies of this tongue cannot be greatly depended upon, as no two people will agree on the orthography.”—*Richardson*, Arctic Searching Expedition, chap. xiii.

† This word cannot be spelt with the English alphabet, although every element is English, the vowel being that of *odd*, as in *Kansa* (=ēd'nēd.)

‡ As pronounced by Mr. P. L. Rosteri, instructor in Italian at Florence.

ět nē nōs i'nducās īn tēntātīōnē, sēd libērā nōs ā mālō. nā, tūū, e'st rēgnū, ět i'mpērīū, ět māgnīfīcētiā, īn sēmpītērñō.—*Gouraud*, pl. 12.

645. *Our variations from the Latin text* are due to the inconsistencies of Latin orthography in the use of Q, M, U, X,—and E both as a coalescent and a vowel. In several cases we mark length 'by position,' where the vowel is naturally short, by (·). We omit the coalescent dots, and write aj, oj, for æ, œ.

## VIRGIL.

646. *In the following example*, the first and fourth feet of the first line must have no accent, because the verse has the rhythm of time, the ear being informed by the accent of the fifth and sixth feet, that the measure is hexameter. Vūlnūs, at the end of the third line, has its time made up by the consonant at the beginning of the next line, or by a comma point. *Aeneid*, I, 34, 35, 36, 220.

vics e		cōnspect'u	sícu laj	tell'uris	in		àltu,
seāree wēre		thēy frēe		frōm sícī lys	shōre		òut īn thē   hìgh sea
vèla dá bant	lāj t	et spū mās	sálīs		àjre	ru èbant—	
sailīng īn tō	whīte eapt	wāves		thēir métal		pārlīng the   wātērs,	
cum jūn..		ajtēr nu <sup>m</sup>	sèrv aus sub		pèctore		vūlnūs—
whēn jū no	àl wāys	hòld ing	hēr		wòund in re	mēmbance— . . .	
prajcípū ē	píūs		ajnè ās nū c		àcrīs	ō ròntej—l. 220.	
now chiefly		the pious		æne as the		fate of the	active, &c.

647. *The false 'hexameters' of Southey, Longfellow, and others*, together with our accentual music, crush the rhythmic sense which Latin verse should have fostered, and gives us the barbarous relish for the rhythm of noise which rustics exhibit when they think their step in the dance should be heard as well as seen and felt;—the dance (the ancient *chorus*) being the only rhythm of time we are acquainted with.

648. *The last Latin line*, therefore, strikes the modern ear as a five-foot measure of *English* amphibrachs—

now chiefly		the pious		enéas,		the fáte of		the áctive
oróntes		and álso		of ámyc		and ly'cus		bemóans him—

or like the next, in *English* dactyls—the normal form as recognised in our music—

. . . . . now						
chiefly the		pious e néas, the		fáte of the		áctive o-
róntes and		álsó of		ámyc and		lýcus be móans him.



649. *The Lord's Prayer* is given here from the dictation of a native, the translation being furnished by the Right Reverend John Payne, Episcopal Missionary at Cavalla. Nasal and stopt vowels (§ 350) are very common. Vowels unmarked, as to quantity, are *short*, and especially so when stopt. We have probable not marked all the stopt vowels.

ā bùa mḁꞌ nṽ ne dé jū, naꞌ nɲe'neꞌ be cɒ'-fne, nɲěꞌ'bo'  
 our Father thou he art there heaven, thy name let it have holiness, men  
 bḱ nú' moꞌ va' ciꞌ, moꞌ naꞌ \*ḁrō' be' nùε-dé' cūnd' mḁꞌ  
 they must make thee their king, for thy mind (will) let it be-done-here world in  
 tenéꞌ o' nī-dé' ne jù, hɲɲ. āmóꞌ nɲεnaɲjēdō' né'noꞌ ε'neɲdiba'dé, neꞌ  
 as they do-there it heaven, give us day this food, and  
 be' póꞌ' āmóꞌ' hɲɲ.'so'† co ā boneꞌ cúevi' a ta tenéꞌ a nīꞌ  
 do thou put us forgiveness for our conduct wicked its account as we do  
 ā pě nɲoꞌnóꞌ o' nīꞌ amóꞌ' boneꞌ cúevi' moꞌ' hɲɲ.'so'† ɲ; ne naꞌ  
 we put who-they they do us conduct wicked unto forgiveness also; and not  
 naꞌε amóꞌ' túdo'tú' ā tīdé jīdí', ca' be hā amóꞌ' cū ɲε',  
 lead us temptation its way in, but (you) must take us devil from,  
 εmóꞌ' mḁꞌ teɲé' ciꞌ ne mḁ ve'-tē-ɲé',† ně' mḁ mindꞌ' de' bié'  
 for thou art king and thou art-able-things, and thou shalt things all  
 ā nɲε'ne cḁ'moꞌ tī bié', amen.  
 their glory have time all.

650. In the following examples, when the languages are not noted by parentheses, as in (Armenian,) we have taken them directly from the dictation of natives.

\* This *o* is perhaps nearer to *ooze* than to *awe*, §418. † The penult vowel is more open than *it*, or between this and *eight*. § 391a. ‡ *te*, things; *j*§ for.

## NUMERALS.

651. <i>Islandic.</i>	652. <i>Danish.</i>	653. <i>English.</i>	654. <i>Saxon.</i>	655. <i>German.</i>
<sup>1</sup> ɛjtn	<sup>1</sup> in, ēn	<sup>1</sup> ven, vɔn†	<sup>1</sup> əjn	<sup>1</sup> ʌjns
<sup>2</sup> t'bəjr	<sup>2</sup> tū, to	<sup>2</sup> tū	<sup>2</sup> t'bəj	<sup>2</sup> ts'bəj
<sup>3</sup> ʔrɪr	<sup>3</sup> trɪ, tʃ'ē, -ɪ	<sup>3</sup> ʔrɪ	<sup>3</sup> drʌj	<sup>3</sup> drʌj
<sup>4</sup> fìr'ir	<sup>4</sup> fìrə, fìr'ε	<sup>4</sup> fōr	<sup>4</sup> fə'jərə	<sup>4</sup> fir
<sup>5</sup> fɪm	<sup>5</sup> fɛm	<sup>5</sup> fʌjɛ	<sup>5</sup> fə'j'bə	<sup>5</sup> fy'nf
<sup>6</sup> sɛ'cs	<sup>6</sup> sɛcs	<sup>6</sup> sɪcs	<sup>6</sup> sʌsə	<sup>6</sup> ʒɛcs
<sup>7</sup> sɪʌ	<sup>7</sup> sy'ɛ, sɪɛ	<sup>7</sup> sɛɛn	<sup>7</sup> sɪ'bənə	<sup>7</sup> ʒɪbən
<sup>8</sup> á'vhtä*	<sup>8</sup> òtə, ótɛ	<sup>8</sup> ət	<sup>8</sup> áχtā	<sup>8</sup> ʌ'ct
<sup>9</sup> nìʌ	<sup>9</sup> nɪ, nǐ	<sup>9</sup> nʌjn	<sup>9</sup> nìχənə	<sup>9</sup> nə'jn
<sup>10</sup> tìʌ.	<sup>10</sup> tɪ, tǐ.	<sup>10</sup> tɛn.	<sup>10</sup> tʌjnə.	<sup>10</sup> tsɛn.

656. <i>German.</i> (Westerwald.)	657. <i>Flemish.</i>	658. <i>Belgian.</i>	659. <i>Valais.</i> (Leukerbad.)	660. <i>Valais.</i> (Sitten.)
<sup>1</sup> ēns	<sup>1</sup> i'ɛn	<sup>1</sup> ēn	<sup>1</sup> ʌjs	<sup>1</sup> ajs
<sup>2</sup> ts'bē	<sup>2</sup> t'bɛ	<sup>2</sup> t'bē†	<sup>2</sup> ts'bej	<sup>2</sup> ts'bej
<sup>3</sup> trɛ	<sup>3</sup> drʌj	<sup>3</sup> drɪ	<sup>3</sup> drɪ	<sup>3</sup> trɪ
<sup>4</sup> fējɪr	<sup>4</sup> ɛɪr	<sup>4</sup> fir	<sup>4</sup> fìrɪ	<sup>4</sup> fìrɪ
<sup>5</sup> fɪmpf, fɪ'nf	<sup>5</sup> ɛʌjɪf	<sup>5</sup> fʌ'jɪf	<sup>5</sup> fìft, fɪmft	<sup>5</sup> fùft
<sup>6</sup> sɛcs	<sup>6</sup> ʒɛs	<sup>6</sup> ʒɛs, sɛs	<sup>6</sup> sɛ'crɪ	<sup>6</sup> sɛ'crɪʒ
<sup>7</sup> sɪ'bə	<sup>7</sup> ʒɛɛn	<sup>7</sup> ʒɛɛn, sɛɛn	<sup>7</sup> sɪ'pɪ	<sup>7</sup> sɪ'bnɪ
<sup>8</sup> o'ct (2411.)	<sup>8</sup> a'ct	<sup>8</sup> a'ct	<sup>8</sup> ɔχtɪ	<sup>8</sup> aχtɪ
<sup>9</sup> nɔj	<sup>9</sup> ne'ɛn	<sup>9</sup> ne'ɛn	<sup>9</sup> nɪpɪ <sup>n</sup>	<sup>9</sup> nɪnɪ
<sup>10</sup> tsɛ'nə.	<sup>10</sup> tɪn.	<sup>10</sup> tɪn.	<sup>10</sup> tsàχnɪ.	<sup>10</sup> tsʌ'χnɪ.

\*The slight *h* was denied by the speaker.

† Pronunciation of Mr. Kean, Princesses' Theatre, London, 1859.

‡ As we have used different notations at different times, we are uncertain whether we used 'w' in our manuscript of this example, with its German or English power, and two grammars leave the question unsettled. *Fraai* (handsome)=frɔj; *uit* (out)=ejt; *uil* (owl)=ejl; *hui* (whey)=hej; *houw* (a cut)=hɔv; *hooi* (hay)=hɔj. The Belgian *ui* we have heard in English; and in Swedish, *nej* (nay)=nej.

§ Feminine plural, sɛ'cro.

|| Accusative singular, aχtu'.

661. <i>Swabian.</i> (Schwartzwald.)	662. <i>Swabian.</i> (Hohenzol. Hech.)	663. <i>Pennsylvania.</i>	664. <i>Russian.</i>	665. <i>Illyrian.</i>
<sup>1</sup> ōəs *	<sup>1</sup> o:s	<sup>1</sup> ens, e:ns	<sup>1</sup> ädt'n	<sup>1</sup> Jε'dən
<sup>2</sup> ts'bōə	<sup>2</sup> ts'bōə	<sup>2</sup> ts'bē	<sup>2</sup> dɛä	<sup>2</sup> dɛō~, dɛä
<sup>3</sup> trüſ, trī	<sup>3</sup> trū	<sup>3</sup> trΔj	<sup>3</sup> tri	<sup>3</sup> tri
<sup>4</sup> firə, firɛ	<sup>4</sup> firu	<sup>4</sup> fir	<sup>4</sup> tɛɛt̪irɛ	<sup>4</sup> tɛɛ'tri, tɛɛt̪irĩ
<sup>5</sup> flɔj.f, -ə	<sup>5</sup> flɔj.fl	<sup>5</sup> flɔnf	<sup>5</sup> pjɛtʃ	<sup>5</sup> pɛt, pɛt'
<sup>6</sup> sɛ'csə, ʔ sɪbə	<sup>6</sup> sɛ'csu	<sup>6</sup> sɛcs	<sup>6</sup> rɛstʃ	<sup>6</sup> rɛst
<sup>7</sup> sɪ'bənə, -ɛ	<sup>7</sup> sɪ'bənɪ	<sup>7</sup> st'bə	<sup>7</sup> sʃɛm	<sup>7</sup> sɛ'dəm
<sup>8</sup> áχtə	<sup>8</sup> ɛ'χtu	<sup>8</sup> ɒ'ct	<sup>8</sup> lɔ'sʃɛm	<sup>8</sup> ɔ'səm
<sup>9</sup> nɔjnɛ	<sup>9</sup> nɔjnɪ	<sup>9</sup> nɔjn	<sup>9</sup> dʲɛlʲɔtʲ	<sup>9</sup> dɛ'lɛt'
<sup>10</sup> tsɛnɛ.	<sup>10</sup> tsɛnɪ.	<sup>10</sup> tsɛə.	<sup>10</sup> dʲɛsʲatʲ.	<sup>10</sup> dɛ'sɛt'.
666. <i>Dalmatian.</i>	667. <i>French.</i>	668. <i>Savoy.</i>	669. <i>Savoy.</i>	670. <i>Valais</i> at Sion.
<sup>1</sup> Jε'dän	<sup>1</sup> ẽ	<sup>1</sup> ō̃	<sup>1</sup> ɤ̃n, ʏ̃n	<sup>1</sup> õ
<sup>2</sup> dɛä	<sup>2</sup> dɤ̃ ʔ 430.	<sup>2</sup> dū	<sup>2</sup> dū	<sup>2</sup> dū
<sup>3</sup> tri	<sup>3</sup> tr'vɔ̃	<sup>3</sup> trē, trā	<sup>3</sup> trej	<sup>3</sup> trɛ
<sup>4</sup> tɛɛ'tirĩ	<sup>4</sup> cɔ̃'t'r	<sup>4</sup> cɔ̃'t	<sup>4</sup> cətro	<sup>4</sup> cətro
<sup>5</sup> pɛjt.	<sup>5</sup> sɔ̃:c'	<sup>5</sup> rɔ̃	<sup>5</sup> sɪ/c	<sup>5</sup> sɔ̃
<sup>6</sup> rɛs	<sup>6</sup> sɪs	<sup>6</sup> rɪ	<sup>6</sup> sɛjs	<sup>6</sup> sɪs
<sup>7</sup> sɛ'däm	<sup>7</sup> sɛt' (sɛt')	<sup>7</sup> sɔ̃	<sup>7</sup> rɛtʲ	<sup>7</sup> sɔ̃t'
<sup>8</sup> osäm	<sup>8</sup> ʏ̃r't	<sup>8</sup> vɪ	<sup>8</sup> vɪt	<sup>8</sup> vɛt
<sup>9</sup> dɛɛst	<sup>9</sup> nɤ̃f ʔ 431.	<sup>9</sup> nɔ̃	<sup>9</sup> nū	<sup>9</sup> nū
<sup>10</sup> dɛ'ssɪt.	<sup>10</sup> dɪs.	<sup>10</sup> dɔ̃.	<sup>10</sup> dɪs.	<sup>10</sup> dʲɛ.

\* Compare Allemanic (Bodensee, Aarau,) hùət, *hat*; fūəs, *foot*; flüəgə, *to fly*; lüəgə, *to look*; lüəgt, *looked*; ĩbəl, *evil*.



671. <i>Lyons.</i>	672. <i>Marseilles.</i> (Provencal.)	673. <i>Narbonne.</i>	674. <i>Bearnais,</i> (of Pau.)	675. <i>Spanish.</i>
<sup>1</sup> jōn	<sup>1</sup> iəʃ, ʔʊʃ	<sup>1</sup> yn, yən	<sup>1</sup> yʃn	<sup>1</sup> ùnō
<sup>2</sup> dū	<sup>2</sup> dos, dʊs	<sup>2</sup> dūs	<sup>2</sup> dyʃs	<sup>2</sup> dōs
<sup>3</sup> trɔj	<sup>3</sup> trēs	<sup>3</sup> trēs	<sup>3</sup> trēs	<sup>3</sup> trēs, trēs
<sup>4</sup> càtro	<sup>4</sup> càtrɛ	<sup>4</sup> càtrɛ	<sup>4</sup> cvàtrɛ	<sup>4</sup> cvàtro
<sup>5</sup> ʔɔj	<sup>5</sup> sʊʃc, sɛʃ	<sup>5</sup> sʃɛʃc	<sup>5</sup> rʊʃc	<sup>5</sup> ʔʊʃco
<sup>6</sup> sɔʊ	<sup>6</sup> siē	<sup>6</sup> siēs	<sup>6</sup> rēj	<sup>6</sup> sējs
<sup>7</sup> sɔ	<sup>7</sup> sɛt, sɛ	<sup>7</sup> sɛt	<sup>7</sup> sɛt	<sup>7</sup> siētē
<sup>8</sup> vʊ	<sup>8</sup> jʏʔ, ʔʊʔ	<sup>8</sup> bɛjt	<sup>8</sup> vɛjt	<sup>8</sup> òtrō
<sup>9</sup> nɔ	<sup>9</sup> nōʔ, nō	<sup>9</sup> noʔv	<sup>9</sup> nāʔv	<sup>9</sup> nʊʔɛʔ, nʊʔʔɛʔ
<sup>10</sup> dʒɔ.	<sup>10</sup> diʔs, dɛs.	<sup>10</sup> dɛts, <sup>12</sup> dʊtsɛ.	<sup>10</sup> dɛts.	<sup>10</sup> díɛʔ.
676. <i>Catalonian.</i>	677. <i>Portuguese.</i>	678. <i>Wallachian.</i>	679. <i>Armenian.</i>	680. <i>(Armenian.)</i>
<sup>1</sup> ūn	<sup>1</sup> ū.m	<sup>1</sup> ùnũ	<sup>1</sup> mɛG	<sup>1</sup> mi
<sup>2</sup> dos	<sup>2</sup> dʊɛr	<sup>2</sup> dój	<sup>2</sup> jɛr, GUʔ	<sup>2</sup> JérGUʔ
<sup>3</sup> trɛs	<sup>3</sup> trɛr	<sup>3</sup> trej	<sup>3</sup> jɛrʃɛc	<sup>3</sup> Jéréc
<sup>4</sup> cvàtrɛ	<sup>4</sup> cvatrō	<sup>4</sup> pàtrũ	<sup>4</sup> trʊōrs, trvōrs	<sup>4</sup> trōʔrs
<sup>5</sup> rʃʃɛvɛ	<sup>5</sup> sʊʃcō	<sup>5</sup> trɪntr	<sup>5</sup> hʃʃc	<sup>5</sup> hʊncʔ
<sup>6</sup> sis	<sup>6</sup> sɛjr	<sup>6</sup> rɛssɛ	<sup>6</sup> ʔbjɛts, ʃʃɛts	<sup>6</sup> ɛɛts
<sup>7</sup> set	<sup>7</sup> sɛtɛ	<sup>7</sup> rɛʔtʃɛ	<sup>7</sup> jòtən, -tn	<sup>7</sup> Jótɪn
<sup>8</sup> bujt	<sup>8</sup> vītō	<sup>8</sup> ɔptʔ	<sup>8</sup> ùtən, -tn	<sup>8</sup> ut, utn
<sup>9</sup> nōʔv	<sup>9</sup> nʔɛɛ	<sup>9</sup> novɛ	<sup>9</sup> ìnən	<sup>9</sup> ìnən
<sup>10</sup> dɛʔv.	<sup>10</sup> dɛr.	<sup>10</sup> sɛʔtrɛ.*	<sup>10</sup> dàsn.	<sup>10</sup> dʃʃsn. _ɔ

\*<sup>11</sup> ùnsprɛɛtrɛ, where *spr* is for *super*.

681. <i>Turkish.</i>	682. <i>Hungarian.</i>	683. <i>Albanian.</i>	684. <i>Ellenic.</i>	685. <i>Arabic.</i>
<sup>1</sup> bîr	<sup>1</sup> edj <sup>ŷ</sup>	<sup>1</sup> njî	<sup>1</sup> ε`nă	<sup>1</sup> vΛhεt,—d.
<sup>2</sup> îcî	<sup>2</sup> cétta <sup>~</sup>	<sup>2</sup> dy <sup>~</sup>	<sup>2</sup> aîō	<sup>2</sup> ĩnΛjn
<sup>3</sup> y <sup>~</sup> tr	<sup>3</sup> hârom, o?	<sup>3</sup> trε <sup>~</sup>	<sup>3</sup> triă	<sup>3</sup> ʔΛ <sup>~</sup> Λ <sup>~</sup> Λ <sup>~</sup> t
<sup>4</sup> dâ <sup>~</sup> rt	<sup>4</sup> nēdj <sup>ŷ</sup>	<sup>4</sup> cātr	<sup>4</sup> tésāră, tésēră	<sup>4</sup> Λ <sup>~</sup> rbΛ <sup>~</sup> ʔt
<sup>5</sup> bcr	<sup>5</sup> ut	<sup>5</sup> pε̇s	<sup>5</sup> péndε	<sup>5</sup> ʔΛ <sup>~</sup> msxt †
<sup>6</sup> altj <sup>~</sup>	<sup>6</sup> hot	<sup>6</sup> djärt*	<sup>6</sup> écsε, écsi	<sup>6</sup> sittat
<sup>7</sup> jedî	<sup>7</sup> hejt	<sup>7</sup> rtăt*	<sup>7</sup> εptă	<sup>7</sup> sa <sup>~</sup> băt
<sup>8</sup> secîs	<sup>8</sup> njölts	<sup>8</sup> tet	<sup>8</sup> óctō, octó, o <sup>~</sup> tó	<sup>8</sup> ʔΛmΛ <sup>~</sup> njxt, ††
<sup>9</sup> docús	<sup>9</sup> cîlents	<sup>9</sup> nānd <sup>t</sup>	<sup>9</sup> εn <sup>~</sup> ε̇ă, εnjă	<sup>9</sup> tísΛ <sup>~</sup> t
<sup>10</sup> on.	<sup>10</sup> tîs.	<sup>10</sup> dεt.	<sup>10</sup> dε̇că.	<sup>10</sup> Λ <sup>~</sup> rřa <sup>~</sup> t.
686. <i>Chaldee.</i>	687. <i>Syriac.</i>	688. <i>Coptic.*</i>	689. <i>Welsh.</i>	690. <i>Irish.</i>
<sup>1</sup> hqă	<sup>1</sup> hao	<sup>1</sup> ŭvâi	<sup>1</sup> un, in.	<sup>1</sup> hēvn
<sup>2</sup> trεn	<sup>2</sup> trîp	<sup>2</sup> snà <sup>~</sup> v	<sup>2</sup> dōj	<sup>2</sup> dō
<sup>3</sup> tlà <sup>~</sup> ʔă	<sup>3</sup> tlō <sup>~</sup> ʔō	<sup>3</sup> remt	<sup>3</sup> trî	<sup>3</sup> trî
<sup>4</sup> árba	<sup>4</sup> árbō	<sup>4</sup> ftōū	<sup>4</sup> pédvăr	<sup>4</sup> cΛ <sup>~</sup> hΛ <sup>~</sup> r
<sup>5</sup> hām <sup>~</sup> ră	<sup>5</sup> hām <sup>~</sup> rō	<sup>5</sup> tiū	<sup>5</sup> pūmp	<sup>5</sup> cūig, cūdy
<sup>6</sup> t <sup>~</sup> rtă	<sup>6</sup> t <sup>~</sup> rtō	<sup>6</sup> sōū	<sup>6</sup> v <sup>~</sup> vēc††	<sup>6</sup> rē
<sup>7</sup> rāū <sup>~</sup> q	<sup>7</sup> rāū <sup>~</sup> q	<sup>7</sup> rεrf††	<sup>7</sup> sajθ	<sup>7</sup> rōét
<sup>8</sup> tmánjă	<sup>8</sup> tmánjō	<sup>8</sup> rmin	<sup>8</sup> viʔ	<sup>8</sup> dōcθt
<sup>9</sup> tîră	<sup>9</sup> ti <sup>~</sup> rō	<sup>9</sup> psît	<sup>9</sup> nΛ <sup>~</sup> v	<sup>9</sup> nē
<sup>10</sup> ʔ <sup>~</sup> sră.	<sup>10</sup> ʔ <sup>~</sup> srō.	<sup>10</sup> mēt.	<sup>10</sup> dēg.	<sup>10</sup> dε.

\* This 'r' is between s and sh.

† 'x' between Λ, ε.

‡ Vulg. ʔamanjε.

\*\* Memphitic (jaeobite,) pronounced by one having an Arabic vernacular. The fem. form of <sup>1</sup> is ŭvî, of <sup>2</sup> snūtî (or d,) and of <sup>9</sup> psîtî.

†† In our MS. this ε has the note "towards a in fat," which, if correct, will locate it between these sounds, and close the blank under Λ in § 369.

‡‡ An initial 'e' is lost here.

691. ( <i>Persian.*</i> )	692. <i>Coordish.</i>	693. <i>Gudzhràt'hi.</i>	694. <i>Hindustani.</i>	695. <i>Bengali,</i> ( <i>Calcutta.</i> )
<sup>1</sup> jɛc	<sup>1</sup> jɛc	<sup>1</sup> ɛc†	<sup>1</sup> ɛc	<sup>1</sup> ɛc'
<sup>2</sup> dy~	<sup>2</sup> dũ~du'	<sup>2</sup> bɛ	<sup>2</sup> dũ, dō	<sup>2</sup> dō'ĩ
<sup>3</sup> sɪ	<sup>3</sup> sisɛ́, ɪ?	<sup>3</sup> tɛn	<sup>3</sup> tĩn_	<sup>3</sup> tĩn
<sup>4</sup> tráhar, trār	<sup>4</sup> trār	<sup>4</sup> trārɛ,	<sup>4</sup> trār	<sup>4</sup> trārĩ
<sup>5</sup> pentr	<sup>5</sup> pendʒ	<sup>5</sup> pāntr	<sup>5</sup> pā, tr	<sup>5</sup> pā, tr
<sup>6</sup> rɛr	<sup>6</sup> rɛr	<sup>6</sup> trɛ~	<sup>6</sup> trhov‡	<sup>6</sup> trɔ'ɛ §
<sup>7</sup> hɛft	<sup>7</sup> ħ äft	<sup>7</sup> sāt'	<sup>7</sup> sāt	<sup>7</sup> sāt
<sup>8</sup> hɛrt	<sup>8</sup> ħ äht	<sup>8</sup> āth	<sup>8</sup> āt	<sup>8</sup> āth
<sup>9</sup> nyχ	<sup>9</sup> nāh	<sup>9</sup> nɛɛ, nɛ'vɛ	<sup>9</sup> nō'v‡	<sup>9</sup> nɔ'ɛ §
<sup>10</sup> dɛχ.	<sup>10</sup> dāh.	<sup>10</sup> dɛs.	<sup>10</sup> dɛs.	<sup>10</sup> dor.

696. <i>Tamil.</i>	697. <i>Cherokee.</i>	698. <i>Creek.</i>	699. <i>Choctaw.</i>	700. <i>Iroquois.</i>
<sup>1</sup> vɛ'ne,	<sup>1</sup> sǎcvó	<sup>1</sup> he'mɛɪn	<sup>1</sup> ʼatɾɛ'fe'	<sup>1</sup> ɛ'sɛv
<sup>2</sup> rɛndu	<sup>2</sup> tǎlv'	<sup>2</sup> hocòhn	<sup>2</sup> tɹɛlv'	<sup>2</sup> tɛɛɪn
<sup>3</sup> mòne,	<sup>3</sup> tsɔlv'	<sup>3</sup> tutsìnɪn	<sup>3</sup> tɹɹɪne'	<sup>3</sup> háhse
<sup>4</sup> nàly,    y?	<sup>4</sup> nɹ, ɛv'	<sup>4</sup> òstɪn	<sup>4</sup> ɹrtó	<sup>4</sup> cǎjèlĩ
<sup>5</sup> ándʒi	<sup>5</sup> hɪsɛv'	<sup>5</sup> tsáχɛɪpɪn	<sup>5</sup> tɛ'~llǎpv'	<sup>5</sup> ɹɪsch (c'h)
<sup>6</sup> àrv~	<sup>6</sup> sɹta'lv'	<sup>6</sup> pàɛɪn	<sup>6</sup> he'nǎlv'	<sup>6</sup> jàjɛch (c'h)
<sup>7</sup> jɛry-	<sup>7</sup> ɛɹ' ʎɛvōɛv'	<sup>7</sup> ɛɹlǎpàɛɪn	<sup>7</sup> ɹ, tɹɛlv' (2)	<sup>7</sup> tsàtɛ
<sup>8</sup> jɛty-	<sup>8</sup> tsɹnɛ'le'	<sup>8</sup> trɪnǎpàɛɪn	<sup>8</sup> ɹ, tɹɹɹɛ'ná (3)	<sup>8</sup> satèɛɹ,
<sup>9</sup> vɔnbɛɹy-	<sup>9</sup> sɔne'le'	<sup>9</sup> ɹstǎpàɛɪn	<sup>9</sup> trɛ'ca'lv'	<sup>9</sup> jòhtō,
<sup>10</sup> páty-	<sup>10</sup> sɛnhv'	<sup>10</sup> pàlɪn	<sup>10</sup> pɹɛɔ'lv'	<sup>10</sup> újèlĩ (§ 421)

\* From the dictation of an Armenian. † ɛ towards ɪ. ‡ ɔ towards ɹ. § The genuine ɔ in *fall*.

|| This *y* seems to lie between *y* and *ɹ*.



701.	702.	703.	704.	705.
<i>Wyandot.</i>	<i>Comanche.</i>	<i>Nadaco.</i>	<i>Waco.</i>	<i>Lenàpe.</i>
<sup>1</sup> scet	<sup>1</sup> sém̄m̄us	<sup>1</sup> vt'stsi	<sup>1</sup> trè'òs	<sup>1</sup> evè'ti
<sup>2</sup> tendv'	<sup>2</sup> ʒhǎ	<sup>2</sup> bith (t'h)	<sup>2</sup> vitr	<sup>2</sup> nířǎ
<sup>3</sup> ře'hc	<sup>3</sup> pǎhǎxt <sup>‡</sup>	<sup>3</sup> dǎháiv	<sup>3</sup> ta'v'	<sup>3</sup> nv'žv'
<sup>4</sup> ɲdɔxc	<sup>4</sup> vð'χtsuχt <sup>‡</sup>	<sup>4</sup> djévě	<sup>4</sup> tàcvitr	<sup>4</sup> nǎvá
<sup>5</sup> uví'r	<sup>5</sup> mánucht' (c'h)	<sup>5</sup> dèšěcǎt'	<sup>5</sup> tscvèto (ʒ 490)	<sup>5</sup> pǎlèněχc'
<sup>6</sup> nva'j	<sup>6</sup> nǎ'vǎxt'	<sup>6</sup> dá'ci	<sup>6</sup> cì'ǎhχo	<sup>6</sup> cvè'ta'r
<sup>7</sup> tsutòr's >'	<sup>7</sup> tǎtsúχt'	<sup>7</sup> b'stech	<sup>7</sup> ci'ǎ'vitr	<sup>7</sup> nířa'r
<sup>8</sup> t'sv's >'	<sup>8</sup> ná'běvðχtsuχt' (4)	<sup>8</sup> dá'vsēc'	<sup>8</sup> ciátǎ'vh (see 3)	<sup>8</sup> χ'a'r
<sup>9</sup> tró' >'	<sup>9</sup> s's'vðnevuhnut'	<sup>9</sup> ív'sēc'	<sup>9</sup> tsiesci'ntě	<sup>9</sup> pèrcu'fc'
<sup>10</sup> ǎs'éh, s'εh	<sup>10</sup> s's'vðnēh'f'	<sup>10</sup> bináje	<sup>10</sup> ci'ci'vðhðo	<sup>10</sup> t'élen
705 a.	706.	707.	708.	709.
( <i>Lenàpe.*</i> )	<i>Chippeway.</i>	<i>Penobscot.</i>	( <i>Passamaquoddy.</i> )†	<i>Potewàtemi.</i>
ngutti	<sup>1</sup> pɛʒi'g, bɛʒi'g	<sup>1</sup> pèsēc	<sup>1</sup> n'écet	<sup>1</sup> ngo't
nischā	<sup>2</sup> ni'j	<sup>2</sup> nír	<sup>2</sup> tàbu	<sup>2</sup> ní'r
nachā	<sup>3</sup> nɪsvi'	<sup>3</sup> nǎhs	<sup>3</sup> sis	<sup>3</sup> nsve
newo	<sup>4</sup> nɪv'ɪn	<sup>4</sup> jèuh	<sup>4</sup> n'ěō	<sup>4</sup> njè'ō
palenach	<sup>5</sup> nǎ'ne'ɪn	<sup>5</sup> pǎlèněscv	<sup>5</sup> nnn	<sup>5</sup> nǎ'nēn J
guttasch	<sup>6</sup> i'gōðvnsvi'	<sup>6</sup> n'ěc'vðv's	<sup>6</sup> ca'màts	<sup>6</sup> ngōtvà'tsō
nischasch	<sup>7</sup> ni'jvnsvi'†	<sup>7</sup> tembà'v, es	<sup>7</sup> élōìgv'nev	<sup>7</sup> nōve'c
chasch	<sup>8</sup> nɪrvnsvi'†	<sup>8</sup> nsǎ'sec	<sup>8</sup> ōgme'ltrε	<sup>8</sup> svà'tso
peschkonk	<sup>9</sup> rð'vgesvi', rð'f	<sup>9</sup> nōlíví	<sup>9</sup> ɛscvōnàdεc	<sup>9</sup> ràcǎ
tellen	<sup>10</sup> mitāsvi'	<sup>10</sup> mdālā	<sup>10</sup> t'élen	<sup>10</sup> metà'tsō.

\* This is Zeisberger's version, taken in Pennsylvania in the last century; ours is from a resident of Texas. Zeisberger did not recognise the vowels of *up*, *at*, like those who first wrote English (§ 585, 587,) and when the Delawares have their men of letters, these may imitate the English orthoepists, by assuming that Zeisberger's spelling was strictly phonetic, and that it ought to influence modern speech.

† This resemblance is unusual. Baraga gives *seven* in Chippeway as *nijwasswi*, and *eight* as *nishwasswi*. Keating, in Long's Expedition, 1824, (whose vowels we transliterate,) gives *seven* *nijnassoe*, (he knew the French nasals, so that *n* represents our nasal sign,) and *eight* *nishwassu*. *Six* is formed on *one*, (*Lenàpe*, &c.,) *seven* on *two*, and *eight* on *three*, with perhaps *over* or *beyond*, in respect to *five*.

‡ Dictated by a Penobscot. In Sakewi or sauk, *one* is stated to be 'nekotε.'

710. (Shawanee.)	711. Kansa.	712. (Osage.)*	713. (Eskimo.†)	714. (Cape Flattery.‡)
<sup>1</sup> nì·cōtì	<sup>1</sup> miéct̃s̃e	<sup>1</sup> mĩr̃tr̃	<sup>1</sup> artl̃éc	<sup>1</sup> tsāc> oak'
<sup>2</sup> nì·svì	<sup>2</sup> nò·bá	<sup>2</sup> nò·mbă	<sup>2</sup> marlúc	<sup>2</sup> ācl̃
<sup>3</sup> n7vì	<sup>3</sup> dīn'bl̃	<sup>3</sup> là·br̃	<sup>3</sup> p̃l̃/āsút	<sup>3</sup> vē
<sup>4</sup> niè·vì	<sup>4</sup> tò·bă	<sup>4</sup> tò·bă	<sup>4</sup> s̃iscmút	<sup>4</sup> bōh
<sup>5</sup> nià·lă·nvì	<sup>5</sup> sñ·t̃e	<sup>5</sup> sà·tă	<sup>5</sup> t̃etlemét	<sup>5</sup> r̃uts
<sup>6</sup> ñicōtṽn'7vì	<sup>6</sup> ráp̃e	<sup>6</sup> rà·p̃e	<sup>6</sup> āfenic-marlúc	<sup>(2)</sup> <sup>6</sup> ts̃ẽp̃ac̃l̃
<sup>7</sup> nisvā·7vì	<sup>7</sup> p̃ẽ òme	<sup>7</sup> p̃ẽ òmpṽò, ò'mpă	<sup>7</sup> āfenic-p̃l̃/āsút	<sup>(3)</sup> <sup>7</sup> ācl̃p̃ā
<sup>8</sup> n7ṽn'·s̃ic7vì	<sup>8</sup> p̃e·à·bl̃	<sup>8</sup> c̃l̃'āto·bă	<sup>8</sup> āfenic-s̃l̃mút	<sup>(4)</sup> <sup>8</sup> ācl̃ēseb
<sup>9</sup> tra·cà·t7vì	<sup>9</sup> r̃ñ·c̃e	<sup>9</sup> cere·br̃etr̃=̃l̃c̃j̃e	<sup>9</sup> cōl̃l̃ālút	<sup>9</sup> āc̃ōāseb
<sup>10</sup> mutà·7vì.	<sup>10</sup> cedè·ble.	<sup>10</sup> cere·br̃e.	<sup>10</sup> cōl̃l̃t.	<sup>10</sup> kl̃ãt̃q̃.
715. (Apache.‡)	716. (Ipaí.‡)	717. (Yuma.‡)	718. (Chinook.  )	719. Chinese.¶
<sup>1</sup> t̃áhl̃e	<sup>1</sup> s̃in	<sup>1</sup> s̃éntic	<sup>1</sup> ĩet	<sup>1</sup> Jet' (‡564)
<sup>2</sup> daer̃	<sup>2</sup> h̃áṽe'q̃	<sup>2</sup> ʔaṽic	<sup>2</sup> m̃ā·vest	<sup>2</sup> JI
<sup>3</sup> t̃l̃h̃c̃	<sup>3</sup> ʔāmóq̃	<sup>3</sup> ʔāmóq̃	<sup>3</sup> q̃l̃·q̃l̃ōn (‡551.)	<sup>3</sup> s̃A·m
<sup>4</sup> t̃i	<sup>4</sup> tr̃p̃ap̃	<sup>4</sup> tr̃é̃ump̃àp̃q̃	<sup>4</sup> l̃x̃·cet (x?)	<sup>4</sup> s̃u·
<sup>5</sup> àstl̃ā	<sup>5</sup> s̃e·ṽñp̃	<sup>5</sup> s̃ā·r̃àpt̃	<sup>5</sup> q̃l̃·q̃l̃'nem	<sup>5</sup> f̃
<sup>6</sup> k̃u'st̃en	<sup>6</sup> ʔāmāh̃òq̃	<sup>6</sup> ʔōm̃ẽ·ʔòq̃	<sup>6</sup> t̃ò'cem	<sup>6</sup> l̃uc'
<sup>7</sup> k̃u'sts̃id̃i	<sup>7</sup> p̃ā·k̃āj̃	<sup>7</sup> p̃à·ʔc̃l̃éq̃	<sup>7</sup> s̃l̃·nem̃m̃ā·vest <sup>(5,2)</sup>	<sup>7</sup> ts̃A·t̃
<sup>8</sup> s̃ap̃i	<sup>8</sup> tr̃p̃òq̃	<sup>8</sup> s̃l̃p̃òq̃	<sup>8</sup> st̃òct̃ein	<sup>8</sup> p̃A·t̃
<sup>9</sup> g̃òst̃āj̃	<sup>9</sup> ñum̃ʔāmòq̃	<sup>9</sup> ʔām̃·ʔāmòq̃	<sup>9</sup> eṽāj̃its	<sup>9</sup> c̃A·ṽ
<sup>10</sup> k̃uñis̃ña.‡	<sup>10</sup> r̃ā·ʔòq̃.	<sup>10</sup> s̃ā·ʔòq̃.	<sup>10</sup> t̃ò'el̃l̃um.	<sup>10</sup> ɔ̃ep' ‡490.

\* Properly *ves̃àr̃e*, here *nine* means ten-less-one, *tr̃* being a contraction of *one*, and *l̃c̃j̃e*=*less*. So in the *Mp̃ò/āṽe* of West Africa, (as we have been informed by a French traveller,) *ten* is *igum*, and *nine* is *iñò·gum*=*not ten*. \*\* An accented *c*.

† Of Smith's Sound; dictated by Dr. Hayes, of Kane's Expedition. These differ somewhat from those given in Sir John Richardson's "Arctic Searching Expedition."

‡ <sup>11</sup> t̃l̃ats̃e't̃a; <sup>12</sup> d̃ák̃i·e't̃a; <sup>13</sup> t̃l̃hes·e't̃a. || Dictated by Dr. J. K. Townsend.

§ From the dictation of Dr. John L. Le Conte, who is more than usually accurate in observations of this kind.

¶ Of Canton (cṽòg̃, to·õ) the second in the dialect of Macao, where the abrupt *t* may not have been observed except in the one case. But in our notes, the breath is indicated as escaping in the word for six. In the Canton word for *four*, we marked the vowel as made with the jaw open and the lips close, which would indicate a kind of French *u* based on the vowel of *it*. In this notation we used a sign like  $\neg$  for *lips open*;  $\smile$  *lips close*;  $\sqcup$  *jaw open*;  $\sqcap$  *jaw close*;  $\sqsubset$  *lips closed and jaw open*, &c.

720. <i>Chinese.</i>	721. ( <i>Malay.†</i> )	722. ( <i>Hawaiian.</i> )	723. <i>Tonga.‡</i>	724. <i>Grèbo.</i> (W. Africa.)
<sup>1</sup> JAt	<sup>1</sup> sàtũ	<sup>1</sup> ăcálũ	<sup>1</sup> tãhã	<sup>1</sup> dō
<sup>2</sup> Ji	<sup>2</sup> dùvã	<sup>2</sup> ărũă	<sup>2</sup> ùa	<sup>2</sup> sŋ,
<sup>3</sup> sA~m	<sup>3</sup> fĩgã	<sup>3</sup> ăcòrũ	<sup>3</sup> tólũ	<sup>3</sup> tã,
<sup>4</sup> sI·	<sup>4</sup> ámpăd	<sup>4</sup> ăhà	<sup>4</sup> fã	<sup>4</sup> hã,
<sup>5</sup> m	<sup>5</sup> lĩmã =	<sup>5</sup> ărĩmã	<sup>5</sup> nĩmã	<sup>5</sup> m, m̃m
<sup>6</sup> lēc	<sup>6</sup> ánãm	<sup>6</sup> ăònõ	<sup>6</sup> ònõ	<sup>6</sup> mlé,dõ (5, 1)
<sup>7</sup> trxt'	<sup>7</sup> fũrũt	<sup>7</sup> ăòtõ	<sup>7</sup> fĩtũ	<sup>7</sup> mlĩsõ' (5, 2)
<sup>8</sup> pAt	<sup>8</sup> dĩlăpãn	<sup>8</sup> ăvõ' rũ	<sup>8</sup> Eălũ	<sup>8</sup> bėhã, bėhã, (4)
<sup>9</sup> cJA~v	<sup>9</sup> sēmblĩãm	<sup>9</sup> ălĕă	<sup>9</sup> hĩĕă	<sup>9</sup> sĩĕdõ
<sup>10</sup> sap.	<sup>10</sup> sáblãs.	<sup>10</sup> ūmĩ.	<sup>10</sup> hò/õfũlũ.	<sup>10</sup> pũ.

† From the dictation of a Hollander speaking the language.

‡ In Wallis I. the same, except <sup>1</sup> tãhĩ, <sup>2</sup> lũă; in Fütũnã, the same, except <sup>1</sup> tãsí, <sup>2</sup> lũă, <sup>5</sup> lĩmã, <sup>9</sup> ĩĕă, <sup>10</sup> eũĕ/õfũlũ.



## CORRECTIONS AND ADDITIONS.

§ 181*a*. In some languages, *pb*, *td*, *cy*, are used indifferently, and as we employ (') for sonant and surd, it may be necessary to have a *p*, *t*, *c*, *f*, ~~or~~ surmounted by (v) to indicate this indifference. In Baraga's Ojibwe Dictionary, it is directed that words not found under *p*, *t*, *k*, are to be looked for under *b*, *d*, *g*, and the reverse.

§ 369, above *ε* Suab., '*ε* Coptic' may be inserted.

§ 624, 12th word, the vowel after *l* is not nasal (as marked) but whispered.

§ 379, note. At Covent Garden Theatre we heard *pass*, *glass*, *man*, with the vowel of *fat* lengthened, and *pâssed*, *tlâunt*, *cân't*. Mr. Kean, at the Princesses' Theatre, used the vowel of *fat* in *France*.

Whilst the foregoing pages show the extent to which the Latin and Greek alphabets may be used, they exhibit at the same time a number of undesirable forms, which may be avoided by selections from the various types (whether in use or rejected,) published in Mr. Isaac Pitman's *Phonetic Journal*, at Bath, England. The rejected letters amount to 110, of which about one-half are capitals. All of these are accessible in long primer, and most of them are in perfect harmony with the Roman alphabet. On the other hand, the letters of American origin are in the aggregate badly formed, and cut without taste or skill. The fact that our own illustrations have been taken from about *seventy* languages or dialects—of which a somewhat minute notation has been made—renders it obvious that the alphabet of any *single* language must require a much less complicated symbolisation.









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